

GLEN ECHO PARK, SPANISH BALLROOM
George Washington Memorial Parkway
MacArthur Boulevard
Glen Echo
Montgomery County
Maryland

HABS No. MD-1080-B

HABS
MD
16-GLENEC,
3B-

WRITTEN HISTORICAL & DESCRIPTIVE DATA
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HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of Interior
1849 C Street, NW
Washington D.C. 20240

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HISTORIC AMERICAN BUILDINGS SURVEY

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GLEN ECHO PARK, SPANISH BALLROOM (Spanish Garden Ballroom) (Crystal Ballroom)

Location: MacArthur Boulevard, Glen Echo, Montgomery County, Maryland.

Present Owner

& Occupant: George Washington Memorial Parkway, National Capitol Region, National Park Service.

Present Use: Public Park.

Significance: The significance of Glen Echo Amusement Park's Spanish Ballroom lies in the memories it stirs of the big band era of dancing. It reminds generations of amusement seekers of a what a good time they had. It was Magic. Fun. Elegant. The Spanish Ballroom was -- and is still -- a specific place designed for leisure time activities. Located just outside Washington, D.C., and created for the area's entertainment, the Spanish Ballroom stands as a monument to American popular culture.

Built in a commercial haven, an amusement park, the ballroom offered Washingtonians a place to dance. The playful and exotic details in its architectural decoration are reminiscent of its purpose -- as a place for recreation, for excitement, for romance. The ballroom's location in an ever changing setting, bent on fulfilling a promise for "something new" each season, meant it was just the latest reincarnation of the dance pavilions on site since the amusement park's opening in 1911¹. The Spanish Ballroom rose up around the others' foundations, this time as a modern creation of steel and concrete hidden by stucco and decorated by low relief geometrical designs in vivid colors. Not built to last, ballroom has persevered. Its famous maple floor is thought by Glen Echo Park to be original to the dance pavilions of the 1910s; its mission tile topped towers and art deco pylons are worn but the ballroom still stirs park goers' imaginations through its form and polychrome accents.

PART 1. HISTORICAL INFORMATION

A. Physical History:

¹Evidence of building campaigns is in the advertisements of the park that describe its features. According to the text of these ads, the Spanish Ballroom is, at the very least, the fourth dance hall on site in Glen Echo Amusement Park. The first was built for the park's opening in 1911; enlargements made to it until 1917; at that time, the dance hall was altered extensively, but I am unsure if it was re-constructed as a new building; between 1917 and 1920, the first or second dance hall again underwent changes; in 1921, a new building appeared only to be replaced in 1925 by the pavilion known as the "Crystal Ballroom." Discounting changes and enlargements to the dance pavilions between 1911-17 and 1917-20, the Spanish Ballroom is the fourth version of a dance hall on that site. More likely, it is the fifth building, following the 1911, 1917, 1921, and 1925 renditions of a dance pavilion in Glen Echo Amusement Park. Clouding the issue further, that is in addition to relying on park propaganda as the only extant source material wherein each year the described dance hall is "new," is the structural similarity of column and rafter placement in photographs of the dance pavilions; it is possible that the shell built for the outdoor pavilion in 1911 merely was re-sheathed to create the new dance pavilions of 1917, 1921, 1925, and 1933. This would allow for the maple floor's point of origin in 1911.

1. Date of construction: 1933.²

The Spanish Ballroom replaced the "Crystal Ballroom," a dance pavilion built in 1925, and so, became the fourth or fifth structure for dancing in that spot. Adjacent to the dance hall site was the Crystal Pool (1931); together the pool and Spanish Ballroom anchored the amusement park, beneath the soaring tracks of the Coaster Dips. As amusement attractions, the pool and ballroom drew in a nighttime crowd.

2. Architect: Edward Schoeppe, of Alexander, Becker, and Schoeppe Architects, 1602 Spruce Street, Philadelphia, Pennsylvania.

The personal life of Edward Schoeppe, the man responsible for the design for the Spanish Ballroom, is better documented than his professional career. Born in 1890 Philadelphia, Schoeppe was one of four children. Schoeppe attended Northeast High and the University of Pennsylvania in Philadelphia. He graduated with a certificate in architecture from the University in 1913. In school, Schoeppe became a Kappa Sigma. From Philadelphia, Schoeppe went to the Massachusetts Institute of Technology (MIT) where he graduated with a Bachelor of Science in 1915. Schoeppe's military record shows his enlistment in the United States armed forces in January 1918 in Washington, D.C., and his discharge as a First Lieutenant in June 1919. Schoeppe served in the air service signal corps. According to the University of Pennsylvania's Alumni Catalogue (1922), after his military duty in the world war Schoeppe returned to Philadelphia, became secretary to M. Ward Easby, Inc., and was a member of the Tech Club, an affiliated group of the Philadelphia Engineers Club. The catalogue included two addresses for Schoeppe, his residence and another at 1420 Chestnut Street. Perhaps the Easby engineering firm was located at Chestnut Street. By May 1928, Schoeppe had his own business and moved his office to 1602 Spruce Street. By the 1930s, Schoeppe joined Norman Alexander in the firm Alexander, Becker and Schoeppe; he served as Secretary-Treasurer.³ Schoeppe also became a member of the American Association of Pools and Beaches and served as treasurer for the Philadelphia Chapter of the American Institute of Architects.⁴ Schoeppe married and had two children; he died at age 52 in 1943. His obituary says he was "connected" to Sharp and Dohme, which was a local pharmaceutical company, known today as Merck; perhaps Schoeppe was the staff architect.⁵

As an architecture student, Schoeppe's career at the University of Pennsylvania and MIT goes virtually unrecorded; neither repository received his professional papers. However, MIT does have his

²Alexander, Becker, and Schoeppe, Dance Hall, 1933, drawings, Denver Service Center, National Park Service; and Dance Hall, 1933, watercolor, Glen Echo Town Hall, Glen Echo, Maryland.

³"Schoeppe," Book of the School (Philadelphia, PA: The University of Pennsylvania, 1930s), p. 173.

⁴This pools and beaches organization became the National Association for Amusement Parks, Pools and Beaches in 1934 and then the International Association of Amusement Parks and Attractions in 1962. Unfortunately, none of the organizations to which Schoeppe belonged have membership records for his period.

⁵This aspect of Schoeppe's career is something that needs to be investigated further.

thesis drawings in its architectural collections. His design for a bank and office building appeared in MIT's 1995 exhibition, "From Louis Sullivan to SOM: Boston Grads Go to Chicago." The drawings included an elevation and interior perspective, the latter being one of just a few for the period; they were executed in watercolor, ink and pencil much like the drawings for the Crystal Pool and Dance Hall at Glen Echo Amusement Park, now on display in the Glen Echo Town Hall, Glen Echo, Maryland.⁶

Professionally, the architecture and engineering firm of Alexander, Becker and Schoeppe was modest. Schoeppe's oeuvre was recreational buildings. He designed recreation centers and dance halls, but primarily did swimming pools. One Philadelphia pool was the "Boulevard Pool" constructed in 1927; an aerial photograph of the pool complex was taken in August 1928.⁷ Ironically, the only structure designed and built by Schoeppe that is extant and is included in the Pennsylvania Historic Resource Survey is a commercial building with Gothic-style details.⁸

The Woodside Park Real Estate Company, a subsidiary of the Fairmount Park Transportation Company, retained Schoeppe as designer for its amusement complex. For Woodside Park, Schoeppe designed additions and alterations to a dance hall and "Crystal Pool" as well as a picnic pavilion between 1922 and 1928. Similar to his design efforts at Woodside Park, Schoeppe came to Glen Echo Amusement Park as designer for the Crystal Pool (1931), Dance Hall (1933), and Entrance Restaurant & Office Building (1940).⁹ The Biographical Dictionary of Philadelphia Architects described Schoeppe "as the principal designer for Glen Echo."

Of Schoeppe's partners, Becker's first name is unknown and the name Norman Alexander surfaces in newspapers as a member of the National Association of Amusement Parks, Pools and Beaches (NAAPPB). This Norman Alexander served as the NAAPPB President from 1930-31, and

⁶ Personal Communication, Kimberly Alexander Shilland, Curator, Architectural Collections, Massachusetts Institute of Technology, Cambridge, Massachusetts, September 1997

⁷Reference-only image of the Boulevard Pool is available in the field notes, courtesy of the Library Company of Philadelphia.

⁸N. Rappaport, "211 South 17th Street," 1980, Pennsylvania Historic Resource Survey Form, Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania. Presently, the building accommodates the Janet Fleisher Art Gallery and its significance is one of a contributing structure in the Center City West Historic District included on the National Register of Historic Places.

⁹The 1933 construction drawings and watercolor drawing by Edward Schoeppe are for a dance hall; since 1917, ads for the amusement park referred to the structure as a dance pavilion and then as a ballroom, the later with increased emphasis after 1921 until it completely replaced the word "pavilion" in 1925. Because Schoeppe's drawings bestow the simple title, "dance hall," to the building, park manager Leonard B. Schloss must have named it the "Spanish Ballroom." Schloss' name for the building appears on its front (north) facade. The Marsh and McLennan Insurance Company map of 1934 labels the building, "Spanish Garden Ballroom." Advertisements in the Glen Echo Press Books from 1936 also name it the "Spanish Garden Ballroom." However, when I am discussing Schoeppe's plans for building, I will use his language.

was photographed with Glen Echo's Leonard B. Schloss in the NAAPPB publication, Billboard.¹⁰ Schloss served as the NAAPPB President from 1943 to 1944. The NAAPPB Alexander was the manager of Woodside Park in Philadelphia, the same amusement complex that retained Schoeppe as a designer; likewise, Schloss managed Glen Echo Amusement Park. Another parallel between Woodside Park and Glen Echo Amusement Park was the novel Skooter ride.¹¹ Woodside's Skooter ride was in place by the time Glen Echo installed its ride, for the 1923 season, suggesting an exchange of ideas between Alexander and Schloss. With a professional dialogue, conducted at NAAPPB meetings perhaps, the arrival in Maryland of a modest Pennsylvania architecture and engineering firm is plausible. At this time, successors to the firm Alexander, Becker, and Schoeppe remain elusive.¹²

3. Builder, Contractor, Suppliers:

The "Dance Hall" designed by Schoeppe was built by organized labor and with materials from local suppliers. The park superintendent, Joseph Hart, was in charge of the construction; however, the names of builders and contractors, construction or merchant, go unrecorded.¹³ (Figures 1&2)

4. Original Plans and Construction:

One of Edward Schoeppe's watercolor presentation drawings for the "Dance Hall" is on display at the Glen Echo Town Hall, Glen Echo, Maryland. It is of the front facade of the ballroom. The last amusement park superintendent, Emory Crouch, gave Schoeppe's drawing to the Town Archivist, Nancy Long, after the 1968 season. (Figure 3)

Where the original drawings are is a mystery. Microfilm copies of several construction drawings, eleven in all, are on file with the Denver Service Center and with the National Capitol

¹⁰Billboard 52, no. 13 (March 1940): 36, 38.

¹¹The Skooter ride took the place of the whip. Advertisements described the ride as the "greatest amusement ride ever offered hereabouts (/) The Skooter(/) you drive the car yourself and its goes every which way" See Newspaper clippings, Glen Echo Press Books, 1923, MARS, Glen Dale, Maryland, or the Herald, 9 May 1923, and "Glen Echo to Open," Star, 29 April 1923.

¹²Biographical Dictionary of Philadelphia Architects: 1700-1930, edited by Sandra L. Tatman and Roger W. Moss (Boston, MA: G.K. Hall and Co., for the Athenaeum of Philadelphia, 1985), p. 702-03; Personal Communication, Kimberly Alexander Shilland, Curator, Architectural Collections, Massachusetts Institute of Technology, Cambridge, Massachusetts, September 1997; Edward Schoeppe, 1913-43, Student Records, University Archives and Records Center, University of Pennsylvania, Philadelphia, Pennsylvania; Personal Communication, Archives, Fairmount Park Commission, Philadelphia, Pennsylvania, 1997; Personal Communication, Philadelphia City Planning Commission, Philadelphia, Pennsylvania, 1997; Personal Communication, The Library Company of Philadelphia, Philadelphia, Pennsylvania, 1997; and Personal Communication, George Thomas, Historian, Philadelphia, Pennsylvania, August 1997.

¹³"New Ballroom Nearly Ready at Resort," Washington Times, 22 April 1933, real estate classifieds, p. 1.

Region of the National Park Service. Supposedly, the National Capitol Region donated the original blueprints to the National Archives.¹⁴

Contemporary descriptions of Edward Schoeppe's dance hall state that it replaced an earlier ballroom, on the same site. Schoeppe's rendition of a dance hall alluded to the Spanish mission style, popularizing architectural models of the southwest, and enclosed 7500 square feet of dance space. Billed as a \$50,000.00 investment, the advertisements for the ballroom claimed it "permitted dancing space for 1800 persons."¹⁵ Like its predecessor, Schoeppe's plan of the ballroom placed the stage at one end and surrounded the dance floor with corridors and covered walks that were separated from the floor by an arcade.¹⁶ Flanking the stage were a rest room and a music room. Leading to the dance floor was a lobby area, that also provided space for a coat room. Indirect lighting created the ballroom's atmosphere and filtered down from the specially constructed alcoves and window recesses above the corridors. The ballroom's lighting effects were "spectacular" and advertised as "a type not heretofore used in installations of similar character in the United States."¹⁷

5. Alterations and additions:

At some point after its construction, bathrooms were added to the Spanish Ballroom. Installed in the basement, stairs leading down to the women's room are in the corner of the rear tower. Access to the men's room, also in the basement, is through a trap door located in the floor of the southwest promenade.¹⁸

The dance hall, albeit worse for wear, retains its 1933 appearance. However, the space surrounding the floor was altered for use (successively) as a fun house ride, an art gallery, a dance

¹⁴How the National Capitol Region got possession of the original drawings is unknown; this is complicated by the rumor that the region placed the drawings in the National Archives cartographic and architectural division located in College Park, Maryland. Norbert Erickson, of the National Capitol Region, who was in charge of the drawings, did not respond to my queries in July 1997 or again in January 1998. The George Washington Parkway Superintendent, Audrey F. Calhoun, who also was responsible for the Historic Structure Report on Glen Echo, remembered someone going to Philadelphia to get the drawings. Moreover, Richard Cook believes that the drawings were fetched from Philadelphia, Pennsylvania, around the time of the Historic Structure Report (HSR); Cook thought that Harlan Unrau, author of the HSR, retrieved the drawings from a successor of the firm, Alexander, Becker and Schoeppe. However, at this writing, Cook's information has not been verified.

¹⁵Having a dance floor of 7500 square feet allows room for 375 couples to dance on the floor at the same time. Personal Communication, C. Stanley Fowler, Jr., Ranger, Glen Echo Park, 1998.

¹⁶ The blueprints illustrate a dance hall with circulated space around it - a promenade called "corridor" and "covered walk" on the drawings. Personal Communication, Mark Schara, May/June 1998.

¹⁷"New Ballroom Nearly Ready at Resort," Washington Times, 22 April 1933, real estate classifieds, p. 1; this article is the source for Harlan D. Unrau, "Glen Echo Park, George Washington Memorial Parkway, Maryland," Historic Structure Report, March 1987; Unrau's text is directly transposed to the Glen Echo Park website description for the Spanish Ballroom, 1997. See also "Schloss Ballroom Advances," Billboard 45, no. 16 (April 1933): 30.

¹⁸There is no evidence on the blueprints for bathroom facilities, however, the date of installation is unknown. Personal Communication, Mark Schara, May/June 1998.

theater, and currently, for a puppet company. The north section of the ballroom was renovated to create a ride, Jungleland, in the mid 1960s.¹⁹ Jungleland is recorded in a 1963-64 film of Catherina Gori made by her parents. On location in Glen Echo Amusement Park, the Gori family filmed their daughter playing in the park; in the Gori's "Little Red Riding Hood" movie, Catherina comes out of the fun house ride -- out of the old ballroom entrance.²⁰ Nancy Long, Town Archivist for Glen Echo, Maryland, remembers the ride as "supposed to be scary." Long also recalled that Jungleland was an activity entered on the first floor but the actual ride took place on the second level. Because of Jungleland's location in the north section of the building, it overlapped the space designated as an electrical room on the 1933 blueprints. The electrical room, moreover, is essentially a large panel. As a precautionary measure, a wall frame was erected around the electrical room.²¹ On the northeast side of the wall frame is the stairwell to the first floor. The quarter-turn stair is missing several treads and the landing.²² By 1974, the National Park Service considered the Jungleland ride unsafe and planned to dismantle it. In 1982-83, the ride was removed and repairs made to the ballroom's infrastructure²³.

Between 1974 and Fall 1976, the ballroom hosted the Glen Echo Art Gallery. To create gallery space, the Park Service closed the arcade along the west and south walls. The gallery moved out of the ballroom and into the Chautauqua Tower in Fall 1976.²⁴

After the gallery's exodus, the ballroom continued as a multiple-use structure, one that was readily convertible. Classes, dances, exhibitions, dance workshops, big band concerts, and a modern dance company, the Glen Echo Dance Theater, occupied the ballroom's dance space. The National Park Service did not receive additional funding for the ballroom, so volunteers and recycled materials

¹⁹See "Existing Facilities Survey," Spring 1975, drawing, flat files, Glen Echo Park, Glen Echo, Maryland.

²⁰Gori, "Little Red Riding Hood," 1963-64, film, Glen Echo Park, Glen Echo, Maryland. Catherina Gori Earle donated the "home movie" to Glen Echo Park in Summer 1997; Earle also teaches Irish dancing in the ballroom.

²¹This probably was done when the Jungleland ride was put into the ballroom to protect the people on it from the electrical panel. Personal Communication, Mark Schara, May/June 1998.

²²In the HABS plan of the second floor, a door leads from this space to the roof over the music room. The stair is not original to the ballroom -- it is not on the blueprints.

²³Chronology available on the National Park Service website, under Glen Echo Park, Glen Echo, Maryland. The website information was drawn from Unrau, "Glen Echo Park, George Washington Memorial Parkway, Maryland," Historic Structure Report. Note: The physical evidence -- as seen during the repairs -- suggests that the ride used both floors, not just the second level as Ms. Long remembered. Perhaps the majority of the ride was spent upstairs, which would account in the discrepancy between memory and materials. C. Stanley Fowler, Jr., Ranger, conversation with the author, 1998.

²⁴Class Catalogue, 1976, Glen Echo Park, Glen Echo, Maryland; Personal Communication, Nancy Long, Town Archivist, Glen Echo, Maryland, 1997; Personal Communication, Sam Swersky, Ranger, Glen Echo Park, Glen Echo, Maryland, 1997. See also, "Existing Facilities Study," n.d., drawing, flat files, Glen Echo Park, Glen Echo, Maryland.

retrofitted it for each new use. During this interlude (1977-81), the first floor archways were closed and the lights rewired.²⁵

In 1983, the newly incorporated Puppet Company began performing at Glen Echo Park. Weather permitting, that is, when temperatures inside the unheated space were bearable, "the Puppet Co." used the ballroom for its theater.²⁶ In 1989, the Puppet Co. renovated the north section of the ballroom, formerly the coat room and lobby area, as its year round theater. Located in the ballroom, the Puppet Co.'s playhouse is a 200 seat facility. It performs a different show each month. The Puppet Co.'s repertoire consists of fully staged productions with a cast of hand puppets, marionettes, and shadows; it is the only theater devoted to puppetry on the East Coast from New York to Georgia. Today, 1997, the Puppet Co. is Glen Echo Park's largest draw, bringing roughly 100,000 people to the park each year. The renovations of the ballroom by the Puppet Co. are documented by photographs and are reversible.

B. Historical Context:

Why Glen Echo?

In post Civil War America, the railroad came to characterize the advent of a new industrial age with its incipient social structure based on urban production systems and connected by roads, canals, and rails. The construction of thoroughfares spawned new landscapes, settings planned, shaped and controlled with national interests in mind rather than a land held under the sway of local provenance and shaped by chance. America's rail and road landscape modified the terrain for permanent human occupation, for agricultural, manufacturing, governmental, religious, dwelling, and pleasurable purposes. As such, landscapes happened by design under pre-mediated conditions.²⁷

Representative of the changes in the nineteenth-century American landscape are the suburbs, the peripheral area surrounding cities. After the Civil War, America experienced a population surge. Subsequently, demands for housing increased. More people needed shelter. Improvements in transportation through steam railroads and streetcars meant that more people and their dwellings could be in more places, no longer tied to urban centers or to walk-able distances from work. Prior to the Civil War, the inner city served as a most desirable site for residential neighborhoods; after the war, the onslaught of industry and its reformers generated a market for suburbia. Industry made new transportation methods possible, replacing the foot and hoof as the primary vehicles for moving around, but also made the inner city noisy and dirty. Thus the appeal of suburban living grew in the

²⁵Personal Communication, C. Stanley Fowler, Jr., 1997-98.

²⁶Excessive cold or heat limited performances.

²⁷Kenneth T. Jackson, Crabgrass Frontier the Suburbanization of the United States (New York, NY and Oxford: Oxford University Press, 1985), passim; John R. Stigloe, Common Landscape of America 1580 to 1845 (New Haven, CT and London: Yale University Press, 1982): 1-120; Clifford E. Clark, Jr., American Family Home 1800-1960 (Chapel Hill, NC and London: The University of North Carolina Press, 1986), passim. Note especially Clark's chapter, "The Suburban Neighborhood Ideal," p. 72-102.

wake of broad social changes; the urban landscape shifted from residential town centers to factories and slaughter houses. Simultaneously perceptions of the city center changed to one tainted by disease, crime, and immorality. Social reformers emphasized the fresh air of the suburbs while businessmen, born of the industrial age, provided the street cars, trolleys, and railroads to lure those who could afford it out of the city. Proximity to a rail line made the suburban neighborhood, above all a commercial venture, inhabitable.²⁸ The suburbs represented an unlikely alliance between social reform impulses and the very modernity the reformers recommended escaping.

The new transportation routes created a landscape of towns, that began as a spatial response to the urbanization fueled by industry and corporate capitalist ventures.²⁹ However, life in the suburbs soon found its way into prescriptive literature, written with the intent of improving the domestic experience physically, socially, and morally. Such benefits were the reward of families who moved out of the city. The suburbs offered an ideal environment dependent on open space, and yet, the suburban landscape was that of house and yard units. Suburban open spaces were the streets and parks, collectively owned by the neighborhood through visual and literal access or the "propriatorship of proximity." Advertisement for the suburbs described houses as "homes" placed in picturesque settings near small naturalistic parks. Thus, suburban open space, as well as that of its parks, was contrived. Real estate developers capitalized on the ideas of social reform, promoting the "good life" as living in a suburban, single family home in a congenial community, preferably in theirs. Developers forged a landscape of domesticity, sold to consumers as a means to strengthen family spirit. Their efforts created the suburbs, effectively a landscape of retreat, ironically viable through industrial technology.³⁰

Washington, D.C., was no exception to the suburban phenomenon, although the city lacked an industrial core. The enthusiasm of social reformers swept into and around Washington, D.C.; despite the reformers' intention to improve the moral and physical environment of the city, they depended on capital created by industry to do so. Money from businesses and individual capitalists was produced by the new industrial society and its commercial ventures, and so, the funds for social change inexplicably were linked to the conditions that created the need for reform. In 1885, the Philadelphia entrepreneur Edwin Baltzley invented an eggbeater. While the device was not new, Baltzley's mechanics were designed so that mass production was economically feasible. Edwin Baltzley made his money in way not possible before the industrial era. By 1888, Edwin's brother Edward Baltzley lured him to Washington, where Edward lived and socialized, and together they heeded the reformers' notions of fresh air and healthy living in the suburbs.

²⁸Sylvester Baxter, "The Trolley in Rural Parts," Harper's New Monthly Magazine 97, no. 575 (June 1898): 60; Clark, p. 72-102; Jackson, p. 72, 118-120.

²⁹Sam Bass Warner, Streetcar Suburbs: the Process of Growth in Boston, 1870-1900 (Cambridge, MA: Harvard University Press, 1962), p. 26, 58; John R. Stigloe, Borderland, the Origins of the American Suburb 1820-1939 (New Haven, CT and London: Yale University Press, 1988), p. 1-5, 245.

³⁰Cynthia Girling, Yard, Street, Park the Design of Suburban Open Space (New York, NY: John Wiley and Sons, Inc., 1994), p. 1-3, 139.

The brothers Baltzley purchased 516 acres just outside the city, along the Potomac River, in Maryland. Funds for the Baltzleys' real estate investment came from the commercial success of the eggbeater. Edward and Edwin Baltzley fostered a rail-line to their property, built a cafe called the "Pa-taw-o-meck," parceled the acreage into building plots, and named their real estate development, "Glen Echo."³¹ (Figure 4) Although the Baltzley brothers highlighted the scenic and healthy location of their development on the Potomac, they carved up the natural landscape contriving a picturesque setting for permanent human occupation.

By 1891, the Baltzleys styled their suburb as the Washington Rhine; they wanted to emulate the Rhineland cities and to equal those on the Hudson River in New York. Reinforcing the Baltzley advertising campaign for "Glen Echo on the Potomac: the Washington Rhine," was the decision of the National Chautauqua, a cultural and educational movement, to open an assembly in Glen Echo.³² The Baltzley brothers hosted the Fifty-third Chautauqua on twenty acres of their Glen Echo land that they donated to the cause.³³ At Glen Echo, the National Chautauqua chose to build permanent structures for its public education programs, such as the amphitheatre, gate tower, and Hall of Philosophy.³⁴ (Figure 5)

Promoting the residential development of Glen Echo, the Baltzleys bought into the railway. Support of the Glen Echo Railroad facilitated access to the "most beautiful suburb of the finest residential city in the United States," by reducing travel time from Washington. Previously, travel to

³¹The "Pa-taw-o-meck" cafe was made from cedar trees; estimated building costs tallied somewhere between \$80,000 and \$130,000 in 1890. Sadly, on the night of 29 November, the cafe burned to the ground less than five months after its inauguration. In its place, the Baltzleys planned a granite fortress called the "Monican" to act as hotel and resort for Washington society. For more information, see Unrau, "Glen Echo Park, George Washington Memorial Parkway, Maryland," Historic Structure Report, p. III-1 to III-8; and Kevin Wyrach, "Glen Echo on the Potomac," 1992, film, Glen Echo Park, Glen Echo, Maryland.

³²See Edward Baltzley and Edwin Baltzley, "Glen Echo on the Potomac: the Washington Rhine," (Philadelphia, PA: Gutekunst Press, n.d.). Copy on file in the Book Collection, Columbia Historical Society, Washington, D.C. The Chautauqua philosophy in 1891 "promoted liberal and practical education, especially among the masses of the people. It hoped to prepare its patrons for their several pursuits and professions in life, and to fit them for the duties which devolve upon them as members of the society." Philosophy taken from a "Glen Echo Park" brochure, Glen Echo Park, Glen Echo, Maryland, included in field notes.

³³The National Chautauqua began as a tent meeting, held on the shores of Lake Chautauqua, New York, in Summer 1874. Shortly thereafter, Chautauqua tents popped up across the United States, traveling in a circuit during the summer season. Beside the educational lectures and cultural attractions were the show business acts of vaudeville and dramatic sketches. See Don B. Wilmet, The Language of American Popular Entertainment (Westport, CT and London: Greenwood Press, 1981), p. 50.

³⁴"Glen Echo: The First 100 Years," Glen Echo Park, Glen Echo, Maryland; "Glen Echo, the National Chautauqua one of the most beautiful spots on the upper Potomac -- a noble enterprise in which scholars, students, and investors will all be interested," Frank Leslie's Illustrated Newspaper, LXXII, no. 1867 (27 June 1891): 362; Wyrach, "Glen Echo on the Potomac"; Unrau, "Glen Echo Park, George Washington Memorial Parkway, Maryland," Historic Structure Report, p. III -1 to III-39. Of the Chautauqua structures, foundations of the 8,000 person amphitheatre, later the amusement park Midway, survive as well as the tower, currently the art gallery and gift shop.

Glen Echo was by carriage.³⁵ (Figure 6) The Baltzleys' advocacy of rail transportation was practical; other cities witnessed similar scenarios. For example, in Boston, Massachusetts, Henry M. Whitney established the West End Line to Brookline, for the singular purpose of promoting his Brawn Street development.³⁶ Rail lines for trolleys, streetcars, and interurbans tied cities and suburbs together, as represented by the linkage of Washington and Glen Echo. Despite the Baltzleys' best efforts, the National Chautauqua at Glen Echo failed by 1893, largely because of a malaria scare, although the property was not sold until 1911.³⁷

By 1899, mergers of power companies and transit lines, serving the Washington, D.C., area, created the Washington Railway and Electric Company, including the best known suburban line from Georgetown to Cabin John. This scenic line followed the bluffs of the Potomac River to Glen Echo and beyond.³⁸ It was the Washington Railway and Electric Company that bought the National Chautauqua property in Glen Echo. The Company's purchase was indicative of the era when real estate developers extended lines to their suburbs. Needing to foster weekend fares, the transit companies established racetracks, beer gardens, beaches, resort hotels, picnic and electric parks at the end of the line. Trolley patrons paid a token fare and were able to explore the territory beyond a particular city block or neighborhood; ridership on the weekends soon eclipsed that of weekdays.³⁹ In Philadelphia, trolley lines extended to Fairmount Waterworks; that city also hosted Willow Grove Park.⁴⁰ One Massachusetts railway operated a dance hall, patronized by the "best" people in the locality who "all

³⁵"Glen Echo, the National Chautauqua one of the most beautiful spots on the upper Potomac -- a noble enterprise in which scholars, students, and investors will all be interested," Frank Leslie's Illustrated Newspaper, LXXII, no. 1867 (27 June 1891): 362. For more information about the Chautauqua at Glen Echo, see the vertical files of the Columbia Historical Society, Washington, D.C.

³⁶Warner, p. 60, 125.

³⁷For more information on this era of Glen Echo Park, see Unrau, "Glen Echo Park, George Washington Memorial Parkway," Historic Structure Report, p. III-1 to III-55, and "Glen Echo Property Transferred," The Evening Star 20 May 1903, p. 16. See also Rodney Hitt, Street Cars and Interurbans of Yesterday (Chicago, IL: Owen Davies, Publishers, 1960), passim. Hitt described the coming age of the electric railways in 1912. At that time, some 1200 companies operated 94,016 cars over 40,000 miles of track. By 1923, ridership reached 14 billion.

³⁸LeRoy O. King, 100 Years of Capital Traction the Story of Street Cars in the Nation's Capital (Taylor Publishing Company, 1972), p. 42-48.

³⁹Jackson, 112-113; Ruth Covin, Trolleys Riding and Remembering the Electric Interurbans Railways (New York, NY: Hawthorn Books, Inc, Publishers, 1976), p. 52-53; Frank Rowsome, Jr., Trolley Car Treasury (New York, NY: McGraw-Hill Book Company, 1956), p. 9, 14, 99-100; William D. Middleton, The Interurban Era (Milwaukee, WI: Kalmbach Publishing Co., 1961), p. 32; Day Allen Willey, "The Trolley Park," Cosmopolitan 33, no. 3 (July 1902): 265-272; "Many Go Out of Town," The Evening Star, 30 May 1904, p. 10.

⁴⁰Benjamin H. Spivack, "Woodside Park," February 1986, Report, Archives, Historic Preservation Office, Fairmount Park Commission, Philadelphia, Pennsylvania; Florence Liebman, "Woodside Park: Past, Present, and --Future?" 1991, Article, Philadelphia City Planning Commission, Philadelphia, Pennsylvania; Ray Thompson, Willow Grove Park (Abington, PA: Cassidy Printing, Inc., 1977), passim.

behaved in an orderly manner," in its Whalan Park.⁴¹ However, the electric park, with its mechanical amusements provided the greatest stimulus to weekend fares. On its Philadelphia trolley line, the Fairmount Park Transportation Company opened Woodside Park in 1897 to increase business. Woodside Park was an amusement park complex complete with carousel, casino, theater, scenic railroad, pool, picnic facilities, and a lake for boating.⁴² At Glen Echo, the transit company opened Glen Echo Amusement Park on the site of the old Chautauqua. The transit company created a subsidiary called Glen Echo Amusement Park Company to run its amusement park. The Washington Railway and Electric Company distributed admission tickets to its park in same manner as it did for its trolleys. Conveniently, the park's electricity came from the company's obsolete street car controllers. The Washington Railway and Electric Company, as did other transit companies, hoped to generate off-peak fares. To lure weekend patrons, the Glen Echo trolley park offered a reprieve from the city heat and exciting rides to Washingtonians.⁴³ (Figure 7)

Amusement Parks

Traction companies, such as Washington Railway and Electric Company, that built the first streetcar lines and created subsidiaries to operate their end-of-the-line attractions, are responsible for the development of the amusement park as an American institution. The end-of-the-line picnic groves metamorphosized into amusement parks, transferred from sylvan retreats by mechanized thrill rides. Sea Lion Park on Coney Island, New York, was the first enclosed park, where access came through paid admission; Steeplechase, Luna Park, and Dreamland flourished on Coney Island shortly thereafter. Coney Island's commercial success generated the amusement park industry. By the early 1900s, most major metropolitan centers with trolleys or subways had an amusement park. Over 1500 amusement parks were established by 1919.⁴⁴ Inclement weather proved the only true threat to the prosperity of the parks.⁴⁵

Coney Island's slogan, "buy the world for a nickel," is indicative of the amusement park's appeal, for its success was more than mere transit. Between 1890 and 1925, the hours defining a work

⁴¹Covin, p. 58.

⁴²Spivack, "Woodside Park," passim; Liebman, "Woodside Park: Past, Present, and --Future?" passim. Woodside Park Real Estate Company operated Woodside Park for the Fairmount Park Transportation Company until the 1950s. At that time, a suburb with its requisite condominiums and hospital replaced the park in November 1955. The condominiums are on the site of the lake (drained) and Jefferson Park Hospital sits on the Crystal Pool site.

⁴³King, p. 118-119; "Glen Echo Park," The Evening Star, 27 May 1908, p. 18; in 1908, Glen Echo Park featured baseball, bowling, boating, and rides.

⁴⁴Al Griffin, "Step Right Up Folks!" (Chicago, IL: Henry Regnery Company, 1974), p. 1; Gary Kyriazi, The Great American Amusement Parks (Secaucus, NJ: Citadel Press, 1976), p. 26-38, 98; Judith A. Adams, The American Amusement Park Industry: a history of technology and thrills, edited by Edwin J. Perkins (Boston, MA: Twayne Publishers, 1991), p. 9-66.

⁴⁵See attendance records for Glen Echo Park in the Glen Echo Press Books, MARS, Glen Dale, Maryland. Rain day figures included in the following day's receipts; low attendance figures were recorded on partial rain days as well.

week declined, which created more leisure time. Concurrently, attitudes toward money shifted, allowing for an increased allotment of disposable income in family budgets. Moreover, as time and money became available, perceptions of social distinctions blurred. The elite and working classes joined in the passive amusements of movies and rides. Once inside the parks, the promise of American life extended beyond the work sphere into that of merriment. The heady atmosphere of the amusement park loosened the constraints of class driven, conventional behavior. Parks also provided a setting wherein men and women romanced without strict censure of their parents. Through noise, light, and color, amusement parks served as architectural anaesthesia to all who entered.⁴⁶

Often described as the "architecture of escape," the amusement park represented a respite from reality. In fact the amusement park offered a chance to play.⁴⁷ Different from boating and bathing attractions and from the illusory entertainments created by the circus and vaudeville acts, the amusement park positioned its wild and mild mechanical rides in an exotic setting, made possible through industrial advancements. The amusement park era, defined by Coney Island (1895-World War I), coincided with America's coming of age as an urban, industrial society. As such, this generation created its own cultural identity, looking to its commercial amusements for inspiration and in doing so, endorsed mass entertainment.⁴⁸ Two enduring symbols of the age were the roller coaster and ferris wheel. The curving lines of the roller coaster and ferris wheel provided a "soothing continuum of arches and swirls structured on earthy base." The serpentine lines of the roller coaster and ferris wheel stood in contrast to the straight, no-nonsense lines associated with the business world.⁴⁹

Amusement parks disrupted the patterns and perceptions of everyday life. Thus, its cultural conception and popular appeal resemble that of medieval fairs and festivals. However, the amusement park's appearance is linked in form to the exclusive pleasure gardens of France and of London's Vauxhall. In these elite gardens, socially oriented activities occurred, such as sports, gaming, music, and dancing. The Prater in Vienna, Austria, surpassed Vauxhall in popularity by the nineteenth century. Essential to the physical arrangement of the amusement park, the Prater also was the site of the 1873 World's Fair. The linking of gardens and fairs in one setting created the modern amusement

⁴⁶Adams, p. 9-66; Kyriazi, p. 98; John E. Kasson, Amusing the Millions, (New York, NY: Hill and Wanly, 1978), passim; Edo McCullough, World's Fair Midways (New York, NY: Exposition Press, 1965), p. 8-9; Inventing Times Square commerce and culture at the crossroads of the world, edited by William R. Taylor, (New York, NY: Russell Sage Foundation, 1991), p. 269. See also, Mark Gauvreau Judge, "The Cheek to Cheek Cure for the Alienation that Ails Us," Washington Post, Sunday, 1 October 1995, sec. C, p. 1.

⁴⁷Tim Onosko, Funland USA (New York, NY: Ballantine Books, 1978), p. 1; Kyriazi, p. 11.

⁴⁸Kasson, passim; McCullough, p. 8-9; Inventing Times Square commerce and culture at the crossroads of the world, p. 269.

⁴⁹ Adams, p. 1-56; Kasson, passim; McCullough, p. 8-9; Inventing Times Square commerce and culture at the crossroads of the world, p. 269. For more information on roller coasters, see J. Meredith Neil, "The Roller Coaster: Architectural Symbol and Sign," Journal of Popular Culture, edited by Margaret J. King, 15, no. 1 (Summer 1981): 56-179

park form.⁵⁰ Modern parks had roller coasters, carousels, ferris wheels, penny arcades, shooting galleries, flat rides and a dark ride, fun houses or midways, and picnic facilities. Although designed for adults, modern amusement parks were an extension of suburban family space for most included a carousel and picnic facilities for children to use.

The late 1950s and 1960s witnessed a shift in recreation tastes.⁵¹ The automobile and the television made opportunities for entertainment outside the reach of the trolley lines and inside the comfort of individual houses. Theme parks, defined by Walt Disney, became regional destinations for they were designed for automobile culture. Besides competing choices for entertainment dollars, the reputation of the older amusement parks suffered. The parks fell prey to charges of danger and inadequate maintenance when accidents occurred on the mechanical rides. These travesties largely occurred because riders stood up while the rides were in operation.⁵² The 1950s and 1960s also watched the rise of civil rights; the segregationist policies of amusement parks made them grounds for racial tensions and conflicts. Both scenarios kept the public away, especially when other entertainment venues existed. Increasingly deserted inside, vandals damaged and robbed the amusement parks, further tainting the parks' reputations as dangerous places. Furthermore, the parks' host cities expanded, growing up around the former suburban amusement site. In the face of such pressure, the amusement parks closed. Glen Echo Amusement Park shared this fate, closing in the wake of televisions and automobiles, segregationist practices, crime, and real estate development.⁵³

Dance Pavilions and Ballrooms, 1911-1933

The enduring significance of music as entertainment, and for dancing, is seen through its presence in popular festivals as well as its role in various religious and patriotic ceremonies. Tangible expression of music's cultural role and its increasing use as simply recreation came when specific space for dancing appeared, in the twelfth century, as the public dance hall. By the fifteenth-century, dancers

⁵⁰Don B. Wilmeth, Variety Entertainment and Outdoor Amusements (Westport, CT and London: Greenwood Press, 1982), p. 29; Onosko, p.1-10. Also, H.G. Travers, "Novel Park Rides and Devices," Billboard 25, no. 12 (22 March 1913): 30, 142.

⁵¹Willow Grove Park (1896-1976), located thirteen miles outside Philadelphia and accessible by trolley, expressed its credo in 1909. The park managers wanted to make it beautiful to behold and more than a place of amusement by creating a place of real and spiritual wealth for the multitudes invited to use it as their own. Willow Grove Park incorporated music into its master plan. Its band pavilion was advertised as the musical center for the east coast. However, by 1956, tastes changed and the music pavilion was torn down; the park remained open until 1976. See Ray Thompson, Willow Grove Park, passim; and Onosko, p. 15.

⁵²Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 59-64, Glen Echo Park, Glen Echo, Maryland. See also Unrau, "Glen Echo Park, George Washington Memorial Parkway, Maryland," Historic Structure Report.

⁵³John B. Manbeck, Coney Island Kaleidoscope (Wilsonville, OR: Beautiful America Publishing Company, 1991), p. viii-ix, 19; Onosko, p. 11-16; Adams, p. 73; Kyriazi, p. 114-115. See also the vertical files at the Montgomery County Historical Society, Rockville, Maryland, and at the Columbia Historical Society, Washington, D.C., as well as Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, especially Tapes 70-73, 85-90, 91-97, Glen Echo Park, Glen Echo, Maryland.

were subject to censure for acts of "shameless twirling." Yet by the nineteenth century, waltzing was the rage. In the twentieth century, the foxtrot yielded to jazz and ragtime. Audience demands, therefore, forced dance steps to evolve with the times. Dance spaces also grew to meet demand. More places for dancing emerged, such as in the large restaurants, hotels, night clubs, open air ballrooms, road halls, and pavilions.⁵⁴ Not surprisingly, the trolley parks capitalized on music's popularity; most included a pavilion or dance hall in their amusement ventures. At Glen Echo, music and dance were part of the entertainment menu from the days of the Chautauqua and throughout the amusement park era.⁵⁵

When Glen Echo Amusement Park Company opened its gates in May 1911, it offered Washingtonians a musical alternative to the marine band that played in the pavilions at Chevy Chase Lake every summer night. As an entertainment venue of fifty attractions, Glen Echo competed with Chevy Chase Lake and with the theatrical performances in town. Newspaper promotions of Glen Echo touted its Ferris Wheel and Midway; and also suggested that patrons take a whirl around the "spacious dance pavilion" to the accompaniment of Charles O. Mills' orchestra. The dance pavilion was a new feature of the amusement park, added to Glen Echo as part of the \$30,000.00 spent on improving the park.⁵⁶ These improvements included re-paving the site, adding 27,000 lights, and building the pavilion. Park Superintendent, Frank M. Finlon, was in charge of construction. The "open-air" dance pavilion (essentially a shed with a roof and no walls) was built to hold 500 couples and was reported to be "10,000 square feet of polished maple floor area." On Sundays, in lieu of dancing, instrumental music in the form of band concerts played from 2:30 pm until 7:00 pm. Glen Echo's inaugural season lasted seventeen weeks, and showed Park Manager, Leonard B. Schloss' adeptness in creating interest in the park after the novelty waned. At mid-season, "spotlight dancing" was introduced to the dance pavilion. Using the lights in such a way nearly doubled attendance at the dances.⁵⁷

⁵⁴Inventing Times Square, p. 125-173; Kyriazi, p. 12-15.

⁵⁵"Glen Echo Tonight, Music, Dancing, Illuminations," 21 July 1899, Newspaper article, Copy on file, Glen Echo Park, Glen Echo, Maryland; "Glen Echo Park," 2 August 1899, Newspaper article, Copy on file, Glen Echo Park, Glen Echo, Maryland; "Glen Echo Park," Times, 10 July 1900, Copy on file, Glen Echo Park, Glen Echo, Maryland. In 1899, Glen Echo advertised its "excellent" dancing pavilion and had Haley's Band playing in the amphitheater. There, "ragtime" and "coon" songs played as well as selections from Mrs. W.L. Wilson that "delighted her listeners." The next year, advertisements stated "no liquor" and "nothing objectionable"; however, the park again was soliciting an audience for Haley's Band and promoting dancing on site.

⁵⁶It is from this building, the first dance pavilion, that Glen Echo Park authorities believe comes the Spanish Ballroom's maple floor.

⁵⁷"City Bulletin" Washington Post, 14 September 1911; "Washington's New Summer Park" Billboard 23, no. 22 (3 June 1911): 20; "Glen Echo Park Set to Open," The Evening Star, 17 May 1911, p. 3; "Glen Echo Park's Adieu," Washington Herald, 23 September 1911, p.13; "Glen Echo Park Open," Washington Post, 28 May 1911, p. 2; Press Clipping, Times, July 1911, Glen Echo Press Books, MARS, Glen Dale, Maryland. Note, the square footage (10,000) cited herein refers to the footprint of the entire pavilion, not just its dance area. Confusing the issue further, a 1996 article, "Dancer's Give Ballroom a Lift" Glen Echo Park authorities said the 1911 pavilion held 600 dancers -- rather than the 500 couples advertised concurrent to its opening. See Lisa Fine, "Dancer's Give Ballroom a Lift," Washington Post, 25 April 1996, Maryland section, p. 1, 8.

The next five seasons, through 1916, saw the dance pavilion "enlarged" and the introduction of special performances.⁵⁸ Charles O. Mills continued to direct a large orchestra for musical entertainment. The cost of dancing was five cents a dance. Collection of dance fees escaped comment in the newspaper advertisements, however, oral tradition has suggested that attendants collected the five cents fee. Ribbon then was stretched across the floor to keep the non-paying customers out of the set. After the dance number concluded, the attendants walked the ribbon along the floor, effectively sweeping the couples from the dance area.⁵⁹

Changes to the dance pavilion came in time for the 1917 season. Advertisements for Glen Echo described a big pavilion with four sides open to the breezes from the river, beautiful decorations, soft oriental lighting, a perfect floor (that was in excellent condition), and every convenience imaginable, including a check room. The lighting effects were achieved through clusters of Japanese lanterns that shone softly. These lanterns provided light that reflected through the stained [sic] windows high up over the promenade. The decorations had a patriotic theme. Ornament consisted of an intricate system of trellis work and walls bedecked with flowers. A local man, A.G. Wooley, designed the trellis while Harold A. Brooks, an engineer for the Potomac Electric Power Company (PEPCO), received credit for the overall decorative scheme.⁶⁰ Despite the physical alterations, Charles O. Mills continued to play in the pavilion and dance steps followed the one-step, foxtrot, and waltz of previous years.⁶¹

The next three seasons again saw the dance pavilion upgraded. Variations in its form included the addition of a promenade to relieve congestion and aesthetic refurbishing such as the replacement of decorations and lights. Also improved upon was the orchestra, this time "augmented" but still directed by Charles O. Mills. Scheduling changes occurred as well. Sunday matinee dances began in the "large outdoor" pavilion as well as concerts by Sol Minster and Antonio Celfo. The dance floor became "10,000 square feet of polished maple floor"; its condition was described as "perfect" and "as smooth as glass." The "four sides of the dance pavilion [remained] open, making it delightfully cool for the

⁵⁸Because of Schloss' policy of "something new" each season or promotion of previous attractions as "new and improved" it is difficult to know if the pavilion was physically enlarged or just freshened up for the second season. Also, in 1914, special events included Howard Leslie Holt and Lillian Taylor's exhibition dances twice a day; they danced the tango, hesitation, one-step, and all the modern dances. In August, a scoreboard was added to the pavilion for the Washington Senators and Cleveland Indians baseball game as well as 2,000 seats for patrons to rest in and watch the score.

⁵⁹"Washington Park Opens," Billboard 28 (27 May 1916): 32; Press Clippings, 14 May 1916, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clippings, 17 May 1917 and 24 May 1917, Glen Echo Press Books, MARS, Glen Dale, Maryland; Travers, 30, 142; "Amusement Park News," Billboard 24, no. 21 (25 May 1912): 20; Press Clippings, 18 May 1912 and 19 May 1912, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁶⁰Press Clippings, 20 May 1917, Glen Echo Press Books, MARS, Glen Dale, Maryland;

⁶¹Mills' orchestra was an union band of ten pieces. Ads in 1917 referred to it as "Mills Union Band." A Marimba band from Guatemala played on alternate nights with the regular band (Mills) in July; there is a photograph of this band in 15 July newspaper clippings. Of note, the background of the photograph is a trellis. Press Clippings, 1917, Glen Echo Press Books, MARS, Glen Dale, Maryland.

dancers as they swung into step." By 1920, Mills' orchestra added two pieces to its repertoire, for a total of twelve. Tantalizingly, a newspaper recorded the arrival of lumber for the pavilion, while it was open, but did not specify why the lumber was ordered.⁶²

For the 1921 season, the dance pavilion was reincarnated in time for the 14 May opening. Advertisements for "enlargements" and "improvements" or aesthetic changes over the winter were not merely park propaganda for the 1921 pavilion was a "modern ballroom" that hosted an "entirely modern orchestra" led by A.L. Oehmann, a well known Washington, D.C., band leader.⁶³ (Figures 8&9) Complementing the modern ballroom, Glen Echo Amusement Park offered "forty fun features, six rides, and free concerts on Sundays." Dancing, too, was offered on week nights; promotions for week night business included free admission to the ballroom for ladies with red hair some nights and to "bonafide" blondes on others. Entry to the ballroom was through a single doorway at which dancers paid a fixed charge for the entire evening. Cost of admission was twenty-five cents for a lady and fifty cents per gentleman. The single-rate admission fare replaced the five cents a dance, a cumbersome method of collecting that required tickets from each person for each dance number. If dancers wanted an intermission from dancing, they received a return card so that they might reenter the dance hall after a respite. A balcony accommodated both dancers wanting a rest and those who were simply spectators. This balcony overlooked the park and the ballroom itself.

Aesthetically, the 1921 ballroom was a "fairylane of beauty" and by August, was "electrically cooled" by thirty-five fans, added by the park for the dancers' comfort. The former dance pavilion, transformed into a screened ballroom, created a mood through indirect lighting. Soft lights glowed through silk coverings of different hues; incandescent lights were arranged in rows and clusters adding to the "harmonious" ensemble. Also in 1921, plate glass mirrors were installed across one end of the ballroom and in the check room.⁶⁴ In all, the accessories in the modern dance hall at Glen Echo were reputed as equal to those in the finest dance places in the country.

Inside the ballroom, amusement park manager Schloss cracked down on musicians for

⁶²Press Clippings, 14 August 1917 and 22 August 1917, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clipping, Herald, 4 June 1918, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clippings, May-June 1918, Glen Echo Press Books, MARS, Glen Dale, Maryland; May 1918; Press Clippings, 11 May 1919 Times and 11 May 1919 Washington Post, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clippings, 1920, Glen Echo Press Books, MARS, Glen Dale, Maryland; and copies of the press release, "Glen Echo," in the Washington Post and the Washington Herald, 4 June 1918 and 20 June 1918. Also in 1920, a sometime concessionaire for Glen Echo Amusement Park turned movie director fell while directing a film in Glen Echo, Maryland. Jacob Wolfmann, of SafetyFirst films, broke his arm; however, neither his injury nor his movie set occurred within the Glen Echo Amusement Park proper. See Press Clippings, August 1922, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁶³To old-time park goers, the Coaster Dip, carousel, and imposing ballroom were surprises because these attractions were more than the usual winter "clean up and paint up" campaign of the amusement park.

⁶⁴Advertisements predicted the innovation the near future of massive plate glass mirrors at one end of the ballroom and another, smaller in size, in the check room; payment is recorded in the account books. Upon arrival, the mirrors were to be installed in the archways to the left and right of the stage. See Press Clippings and ledger books, 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland.

"clowning" on stage. Schloss' strictures kept jazz playing separate from clowning, that is, no tossing of drum sticks in the air or similar stage antics. Schloss ordered the musicians to play with dignity. Oehmann and his Nine Jazz Jesters complied. The park management's censorship of ballroom behavior extended to the patrons as well. All objectionable forms of dancing were banned from Glen Echo; questionable conduct was defined and announced before the season began. Signs outlining taboo activities decorated each post of the new ballroom. The displayed message read as follows:

The management of Glen Echo park invites attention to the following and respectfully requests that strict compliance with each regulation be observed in order that dancing here will result in pleasure for all rather than have it sacrificed to the whims of a few. Therefore, to avoid the embarrassment that would naturally result through attention being called to improper dancing and the necessity of asking the couples indulging in objectionable forms of dancing to leave the floor, patrons are politely requested to comply with these few plain don'ts:

"Don't dance with cheeks close or touching."
"Don't hold your partner improperly."
"Don't dance in one spot."
"Don't dance against the line of direction."
"Don't dance attempt the 'shimmy' or its variations."

The appreciation of the public in general and the management in particular will be gratefully tendered if ladies and gentlemen will refrain from violating these don'ts.⁶⁵

Schloss and park superintendent, Frank M. Finlon, ran Glen Echo to the standards they established in 1911, carefully distinguishing the family oriented, safe amusement park from what had gone before it on the premises. To that end, Schloss and Finlon censored behavior, anxious for the ballroom to be enjoyed in the same comfort and security as private dance places offered their clientele. Through the summer, patrons cooperated with the park management, so the need for dance censorship decreased. Appropriately, Glen Echo public relations material advertised the new ballroom as a place for "proper" dancing.⁶⁶

The next year (1922), special concerts by Sol Minster's band turned out popular and classical selections, while every evening throughout the week, patrons danced in the open-air ballroom to music by Oehmann's orchestra of nine. Policies governing the ballroom were carried over from the previous season, maintaining the fixed charge of admission and the censorship of behavior on the premises.

⁶⁵"Don'ts in dancing," Washington Post, 22 May 1921, amusements section, p. 1.

⁶⁶Press Clippings, May 1-8, 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland; "Glen Echo Opens Gates On Saturday," Washington Times, 8 May 1921, p. 3; "Glen Echo Opening Marks Summer's Approach," Washington Times, 1 May 1921, p. 2; "Glen Echo Prepares to Receive First Sunday Crowd Today," Washington Herald, 15 May 1921, p.1; "Glen Echo Park," The Evening Star, theaters section, p.1, 2; "Glen Echo Park Prepares for Opening on Saturday," Washington Herald, 8 May 1921 p.2, and advertisement, p. 3; Advertisement, Washington Herald, 15 May 1921, p.3; "Glen Echo Opens May 14" Washington Post, 1 May 1921 features and amusements section; Press Clippings, May 15, 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clippings, The Evening Star, 29 May 1921, Glen Echo Press Books, MARS, Glen Echo, Maryland; Press Clipping, Washington Post, 19 June 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clipping, Washington Post, 31 July 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland; Press Clippings, August 1921, Glen Echo Press Books, MARS, Glen Dale, Maryland.

Proper conduct assured unaccompanied ladies and children of courteous treatment. This also held true at night when the dancers came out to the park, whether they were on the "glass-like" dance floor or on the open corridors of the balcony level above it. By September, one patron grew weary of the rules governing conduct on the dance floor. William M. Prentiss danced in a way that did not conform to the park management's ideas of propriety, and so, was asked to desist by the man in charge of the dance hall. Prentiss continued to dance in an objectionable manner. Deputies finally had to escort Prentiss from the floor. Once outside, but in proximity to the pavilion, three other youths assaulted the officers on Prentiss' behalf. The youths were sent to jail for sixty days.⁶⁷

The Skooter ride was introduced to Glen Echo in 1923, but the "commodiously built auditorium" still provided an alluring opportunity to those who find pleasure in dancing. Again advertised as an open-air, electrically cooled and screened-in ballroom, the park's only physical change to the dance hall was to its floor. Over the winter, the park had the floor re-surfaced to look like glass. Dancers described it as "ice-like." Oehmann and his twelve jazz artists returned to the park, this year bringing "jungle jazz" to Glen Echo. Likewise, Sol Minster played for the park goers. Minster's all saxophone band -- twenty artists -- gave concerts and in so doing earned the title, "Glen Echo's Moaning Melodists."⁶⁸ Promoting attendance in the ballroom, the park disallowed marathon dancing and rowdiness on the dance floor as well as offered free admission to ladies who entered the ballroom before nine o'clock. The strategies of the management succeeded for Glen Echo staked its claim as Washington's popular foxtrot place.⁶⁹

Similar tactics for the 1924 season worked for the patrons. The big, open ballroom and its glass-like floor were altered very little over the winter. The space was screened in as in previous years; electric fans again were employed to cool the dance hall. This season, sixty fans were used. Although Oehmann and his "zippy rythmonicers" returned to Glen Echo, the orchestra now had ten artists, who played thirty-two instruments, and a vocalist, Irene May. Other band members were Bill Thrift, who played the saxophone, Ralph Fox, a drummer; and Herbert Townes on the banjo. Promotions offered free dancing for "bobbed hair girlies" and "jazz as never before."⁷⁰ (Figure 10)

For its 16 May 1925 opening day, Glen Echo Amusement Park spent \$10,000.00 on its dance facility. Advertisements claimed that the money spent made the ballroom more beautiful than ever. The "practically new" ballroom did have a new band, "Happy" Walker and his Golden Pheasant Band.

⁶⁷"At nearby Resorts...Glen Echo Park" Washington Herald, 31 July 1922, society, music, art (/) drama and motion picture section, p. 1; "Glen Echo Opening," Washington Post, 7 May 1922, features section, p.3; "Picnic Season On at Glen Echo," Washington Times, 27 June 1922; Press Clippings, Washington Post, 13 August 1922, and Washington Times, 4 September 1922, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁶⁸See Press Clippings, Washington Times, 7 August 1923, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁶⁹"Washington Parks Open Early," Billboard 35 (2 June 1923): 79; Press Clippings, May-August 1923, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁷⁰Press Clippings, 1924, Glen Echo Press Books, MARS, Glen Dale, Maryland; "Glen Echo" Washington Post 22 June 1924, amusements section, p. 3.

Dancing hours remained 8:30 pm to 11:30 pm every weekday evening, operating under the same strict censorship. Music fans also listened by radio to strains from Glen Echo. Happy Walker played a new foxtrot, which was pronounced a "hot weather tonic." Promotions for the summer included free admission for ladies on Mondays and Wednesdays as well as performances by the vocalist Kate Smith, who stopped in Glen Echo before her West Coast tour. In June, the park collaborated with the Washington Times to sponsor a contest publicizing the ballroom's decor. Contestants had to guess the number of crystals in the ballroom's crystal ball and write a short essay about "dancing as a diversion."⁷¹ (Figures 11&12)

Over the next six years, the Glen Echo Amusement Park enjoyed a reputation for clean, wholesome entertainment. More and more illumination contributed to the park's appearance as a "great white way of fun and frolic." In 1930, the musical menu changed. Bandmaster David McWilliams and his nine piece orchestra were placed on a two year retainer for the park. Park management tried to please the dancers by giving them a good floor and good music, for without either, the park feared the ballroom's aesthetics meant little. The following year, Glen Echo opened the "Crystal Pool," adjacent to the dance hall. The pool had a large sand beach, in keeping with the amusement business philosophy that successful pools need beaches because the girls do not go swimming. They also had the medical field's endorsement of tanning as a healthful activity. The designer of the Crystal Pool turned his attention to the nearby ballroom; two years later, the pool's counterpart made its debut.⁷²

Spanish Ballroom, 1933-present

As a prelude to the 1933 season, commentary in the American Association of Pools and Beaches' publication, Billboard, noted Glen Echo's newest attraction, a ballroom of Spanish mission-type architecture. It was

Of Spanish effect, with modern vari-colored lighting subdued into a harmonious blending of color most pleasing in effect. [Park Manager Schloss] gives them good music and a reasonable admission charge. Needless to say that [Schloss] draws a fine class of people.

From the rear veranda of the dance hall [Schloss'] modern swimming pool and ample beach show to advantage and lend a cooling atmosphere to the surroundings. The rest of the park is taking on the same modernistic motif. It all

⁷¹"Glen Echo..." Washington Times, 2 May 1925; advertisement, Washington Times, 17 June 1925, p. 16; Press Clippings, 1925, Glen Echo Press Books, MARS, Glen Dale, Maryland. Presumably, it was the crystal ball contest that gave this dance pavilion its popular name, the "Crystal Ballroom." The name survived the crystal ball's tenure in the pavilion; the ledger book detailed a payment for the return shipment to Cincinnati, Ohio, in September 1925. See Glen Echo Press Books, MARS, Glen Dale, Maryland, and Supplemental Material, below.

⁷²"Leonard Schloss Opens Famous Glen Echo," Billboard 41, no. 21 (25 May 1929): 78; "Glen Echo Opens May 10; Parking Charge Reduced," Billboard 42, no. 18 (3 May 1930): 62; "1930 Pool Season," Billboard 43, no. 4 (24 January 1931): 54; "Evolution of Our Industry," Billboard 43, no. 5 (31 January 1931): 64-65; "Washington Season Opens," Billboard 43, no. 21 (23 May 1931): 40.

shows progress, which his people appreciate in increased patronage.⁷³

Thus, in 1933, Glen Echo Park offered two of the most "healthful diversions" to its patrons, that is, swimming and dancing. These diversions came to be the components of a "perfect date." The appeal of the pool and the ballroom as date spots made the nighttime demographics swing to an older age group than that which visited the midway and penny arcade during daylight hours. In addition to the Crystal Pool and Spanish Ballroom -- a dance hall with avant garde aesthetics -- Glen Echo Park had nine rides, eleven concessions, and a penny arcade.⁷⁴ No beer was allowed in the amusement park; smoking and drinking were banned from the ballroom.

Vague descriptions of the Spanish Ballroom, the structure that replaced the 1925 dance hall known as the "Crystal Ballroom" with its yellow silk ceiling, recollected a building with a rock maple floor where *people danced*. Reputedly, 3000 people could dance inside the ballroom.⁷⁵ They danced outside when the crowds swelled beyond capacity. From the bandstand, the musicians saw only a sea of heads bobbing up and down for the place was packed. Everyone danced with each other, even if originally on a date, couples traded partners after the first song or two. Upstairs there was a place to hold hands, but no tables or chairs could be found other than the benches along the first floor screened walls. Local bands, directed by Paul Kain and Jack Corry, as well as Little Joe Hart and his orchestra, provided the big band sound popular when the ballroom opened. Band maestro Lawrence Welk played in the ballroom throughout the 1930s. In addition, radio broadcasts from the ballroom by Bill Mayhugh [sic] were done on Friday and Saturday nights.⁷⁶ Schloss tried a new policy of rotating

⁷³"Schloss Ballroom Advances," Billboard 45, no. 16 (April 1933): 30. See also Unrau, Historic Structure Report, p. III-105.

⁷⁴Richard Cook described the aesthetic program of the ballroom, with its art deco pylons flanking the stage, as an example of Schloss' affinity for being on the cutting edge. Part of Schloss' success was that he created something new to market each season at Glen Echo; the visual component of the amusement park's attraction compelled Schloss to kept abreast of new architectural trends so that he could keep Glen Echo up-to-date or modern. See Wyrach, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 70-73, Glen Echo Park, Glen Echo, Maryland. Also, Press Clippings, 1936, Glen Echo Press Books, MARS, Glen Dale, Maryland.

However, HABS architect Mark Schara asserts that the ballroom is simply mission revival with some art deco details tacked onto the building. It is the opinion of the author that the Billboard, Cook, and Schara are correct. Mission revival was exotic in an east coast setting. Mission-style buildings stirred the imagination of park-goers and that creation of a mood, using imagery of faraway places, was a basis of the modern movement that created art deco, streamlined and abstract, and functional objects and structures. Pinning stylistic labels on a building is a good place to begin thinking about it, but leaving the ballroom in an aesthetic category does it a disservice. The Spanish Ballroom is representative of the larger trend in entertainment that gave us movie palaces and ocean liners as well as amusement parks. Its context was a park; its architectural form and embellishment modern in how well they served its use as a dance hall and in the allusions to the unfamiliar -- referencing missions in the southwest but not copying one.

⁷⁵That attendance figure probably is the TOTAL number of dancers who passed through the turnstiles in an evening, rather than the numbers on the dance floor at one time. The large attendance figure for the entire evening of dancing made for a better advertisement or promotional copy in the newspapers than did the small number of dancers per musical set or the total on the floor at any given time.

⁷⁶See footnote below (#72).

orchestras through the ballroom for the 1938 season; the regular band, led by Dave McWilliams, was scheduled to return in August to play for rest of season. That year, the ballroom opened with Little Joe Hart and his boys.⁷⁷

Because of its proximity to Washington, D.C., the ballroom was a haven for service men, on the prowl for dates, who could find "girls from everywhere" there. Likewise, the ladies went to the ballroom as often as possible with their boy friends. In the "romance packed dance pavilion" formal introductions to your partners were not required. Proper attire, however, was. One of the lifeguards at the Crystal Pool tried to go into the ballroom for a dance with a pretty girl, but was denied access by park manager Schloss and band leader Lawrence Welk because he was not wearing a tie. The resourceful George Washington student went to the lifeguard station and borrowed a tie from his friends. He married that "pretty girl."⁷⁸

Despite the depression, Glen Echo Park continued its operations. Smaller in 1934, the amusement park advertised six rides, nine concessions, the Crystal Pool, and a penny arcade, as well as booking vaudeville and free arts occasionally as alternative entertainment venues. While absent from the inventory of attractions, the ballroom brought dancers to the park. Elise Heguy, who worked as maid, went to Glen Echo on her days off. Heguy remembered the arms of a good dancer as heavenly; she enjoyed the Latin strains and dancing the tango. To her, music in the spacious Spanish Ballroom was on par with that in Paris.⁷⁹ In 1936, advertisements for the ballroom emphasized its "airy" qualities and its immunity to the rains. No matter what the weather, "public amusement and healthful recreation" went on in the ballroom. Also in 1936, the ballroom experienced another flurry of enhancements. Newspapers described the ballroom as a "good looking and delightful place that is as fresh as a rose with its redecoration."⁸⁰

Between 20,000 and 30,000 people came to Glen Echo Amusement Park during the summers of the second world war. To staff the amusement park, Schloss turned to women and to men who were draft-exempt. He hired a staff of 128 people to man the park. For example, two employees -- a father/daughter duo -- worked in the ballroom as a ticket collector and cashier respectively. They had

⁷⁷"Modernization is Glen Echo Keynote," Billboard 50, no. 18 (30 April 1938): 38, 40.

⁷⁸ "Schloss Ballroom Advances," Billboard 45, no. 16 (22 April 1933): 30; "Park List," Billboard 45, no. 15 (15 April 1933): 68; "No Beer Sold in Glen Echo, says Schloss," Billboard 45, no. 13 (1 April 1933): 33; Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 16-22 and Tape 70-73, especially conversations with Carmen C [sic] and Francis Grady, former band members, and Richard Cook, historian, Glen Echo Park, Glen Echo, Maryland; Press Clippings, 20 August 1936, Glen Echo Press Books, MARS, Glen Dale, Maryland; Tippy Holt, Doris Mates, Mary Roberts, Luta [sic] D. Saunders, Henry Webb, and George Merriken, Letters, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland. Merriken also has a film of the park and its rides; he filmed it in the 1940s.

⁷⁹"Park List," Billboard 46, no. 15 (14 April 1934): 58; Elise Heguy, Letter, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland.

⁸⁰Press Clippings, Times, May 1936, Glen Echo Press Books, MARS, Glen Dale, Maryland.

day jobs, for the ballroom was open only at night and then only for the amusement park season. A family member remembered that they got to dance after the show got underway.⁸¹ Although no amusements were added to the park's repertoire in 1943, Schloss operated business as usual with eight rides and a penny arcade plus the Crystal Pool. By the end of the decade, business boomed. The amusement park advertised its wares in four daily newspapers, in fifteen weeklies, and on twelve radio stations. Schloss spent \$85,000.00 on the park in time for the 1949 season. As a result, five rides especially for children were made as well as jet airplanes, boat and buggy rides, photography studios, and new bathroom facilities.⁸²

In the ballroom of the 1940s, Paul Kain directed the orchestra; his band provided music six nights a week. In 1943, vocalist Joan Ritter sang with Kain's orchestra. Kain also was the band leader for WJSV, a CBS affiliate. It cost ladies twenty-five cents to enter the ballroom. Gentleman paid forty-five cents for the same privilege. Once inside, they danced the rumba and the tango, but mostly the foxtrot. Band members wore tuxedos; dancers wore coat and tie. On stage, there was only one microphone; fans were added as needed. As a group, the musicians played the "cool jazz" tunes for each other, reluctantly agreeing to play Glenn Miller's "In the Mood" when the audience demanded it. One band member joked that there were no mistakes in jazz, only opportunities. The audience surely agreed because the defense department's "dim-out" regulations did not effect ballroom patronage during the war years.⁸³

Around 1947, the ballroom again was redecorated, yet its "walls entirely of screens" were left intact. This time, Schloss reprimanded those newsmen who called his ballroom a "dance hall" for Schloss saw dance halls as honky tonk establishments, a far cry from his beautiful ballroom. By 1948, dance prices rose to forty cents and sixty cents for women and men respectively. Newspaper accounts still touted the ballroom as the best dance value in the area, especially for the touring bands in spite of the rise in entry fees. The dollar per couple fare was for three hours or more of dancing. Radio broadcasts of the dances also were done from the ballroom, extending the audience of the bands playing there. Competing for dance time in the ballroom were the many promotional contests

⁸¹Betty Bender C--cas [sic], Letter, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland.

⁸²"Schloss Adds More Rides at Glen Echo," Billboard 61, no. 15 (9 April 1949): 117. See also, Michelle Davis, Letter, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland. As a child in the 1950s, polio season (or fear thereof) kept Davis from swimming at Glen Echo. Davis also wrote that the kiddie building was built on the side of a hill. She then described the ballroom as "ruins of the dance hall,[with] smokey stone walls and charred wood."

⁸³"Glen Echo Displays New Administration Building," Billboard 52, no. 16 (20 April 1940): 38; "Schloss Feels DC Pulse," Billboard 55, no. 14 (3 April 1943): 39; "Glen Echo Beats Weather to Top All Past Marks," Billboard 55, no. 18 (1 May 1943): 40; "Park List," Billboard 57, no. 13 (31 March 1945): 68; "Strolling through the Park," Billboard 59, no. 17 (26 April 1947): 84; "15,000 Take In Glen Echo Bow, Schloss Hopeful," Billboard 56 (22 April 1944): 44. The band members also laughed about driving home from the park, without using the automobile headlights, during the "dim-out" nights. See "Glen Echo on the Potomac," 1992, Interviews for film, Tape 35-39, 106-110, Glen Echo Park, Glen Echo, Maryland.

sponsored by the park and various media outlets. Beauty contests, cooking contests, and a Virginia Mayo look-alike contest (cosponsored by Warner Theater) are only a few examples of such events. Most advertisements for the contests, held in Glen Echo, pictured the ladies in the vicinity of the pool, usually wearing bathing suits.⁸⁴

In 1950, Leonard B. Schloss retired from the amusement park business. Gerald B. Price took over as the park manager; Price was succeeded by Robert Graves several years later.⁸⁵ By 1958, the amusement park offered ten major rides, seven kiddie rides, four games, seven refreshment stands, a restaurant, shooting gallery, mini golf, picnic facilities, a roller rink, the Crystal Pool with its beach, and the Spanish Ballroom. The park booked orchestras, name bands, free arts.⁸⁶

Throughout the 1950s and 1960s, big band music and name bands played in the Spanish Ballroom. Alcohol still was prohibited in the ballroom.⁸⁷ One patron remembered sitting on the benches and watching the dancers swing to the well-known bands.⁸⁸ Dancers still wore coat and ties, despite the summer heat. It was the age of saddle shoes and bobby socks. Heterosexual couples dominated the dance floor; girls did not dance with girls and no group dancing occurred. The rhythm of the song determined the dance steps performed -- jitterbug, stroll, bop, cha-cha, mashed potato, bunny hop, or simply, ladies choice.⁸⁹ For the first time, square dancing was introduced to the ballroom. Ralph Case, and later Connie B. Gay, called the dances on Wednesday and/or Thursday nights. Saturday nights belonged to the big name talent. Some acts were performed on an outdoor

⁸⁴Press Clippings, June-July 1947, Glen Echo Press Books, MARS, Glen Dale, Maryland. Most advertisements for the park in general featured silhouettes of girls in bathing suits, along with minimal copy listing when the park, ballroom, and pool would be open that summer.

⁸⁵"G. Price Named Glen Echo Manager," Billboard 62, no. 14 (8 April 1950): 126. In 1954, Joseph Hart, long time superintendent for the park, retired. He was replaced by Emory Crouch. Hart worked at Glen Echo from 1914-54. See Press Clippings, 1954, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁸⁶"Park List," Billboard 70, no. 14 (7 April 1958): 26. In 1967, location plan of buildings, rides, and other facilities within Glen Echo Amusement Park labeled the ballroom as the roller rink. A copy of this map is in the field notes.

⁸⁷Former band members reminisced about the beer joint, where the popcorn stand was in 1992, that they walked over to for a beer between sets. Likewise, Bill Shultz said that the only behavior problems came when the servicemen drank too much. When Mr. Wilson came to the park, the park got a liquor license for Pabts Blue Ribbon. However, I have not found a resource to substantiate these memories. See Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 35-39, 106-110, Glen Echo Park, Glen Echo, Maryland.

⁸⁸Mary Margaret Love, Mary W. Shirley, Letters, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland; Wyrauch, "Glen Echo on the Potomac," Interviews for film, Tape 28-33, Glen Echo Park, Glen Echo, Maryland.

⁸⁹Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 28-33, 79-84, Glen Echo Park, Glen Echo, Maryland.

stage to the left of the ballroom, but the head line acts always took place inside.⁹⁰

Most of the big name bands came from the east coast; these star attractions added to the local talents of Paul Kain, Dave McWilliams, Jack Corry, and Sammy Ferro. Examples of the big names that played in the ballroom are Tommy and Jimmy Dorsey, Jimmy Dean and the Wildcats, Roy Stevens, Vaughan Monroe, Billy May, Ray Anthony, the Benny Goodman Band, the Harry James Band, Stan Kenton, the Guy Lombardo Band, and Bill Hailey and the Comets, as well as a Latin band once in a while for variety.

One year, the Dorsey Brothers played on a September night; Bill Hailey and the Comets appeared in the ballroom next Saturday night. The park's scheduling of a big band sound immediately before Hailey and the Comets intuitively represented the shift in popular entertainment preferences toward the rock and roll style and away from the traditional big band sound. Simultaneously, the individual vocalists - the band singers -- began to assume a larger role in the performance of music, eventually supplanting the big band on stage.⁹¹ Such vocalists who visited the ballroom were Nat King Cole and Patsy Cline. To hear the latter, one woman accepted a date from a bus driver, against her mother's wishes, to Glen Echo. The bus driver was a dud, but she was glad she went to the show.⁹² The Spanish Ballroom was the place to go in the Eisenhower era.

In the ballroom, radio remotes of name bands were broadcast primarily on Friday and Saturday nights. On the other nights, stations alternated broadcasting music played by the local bands; one would have the Tuesday-Thursday-Saturday schedule, while another took the Monday-Wednesday-Friday shift.⁹³ Cultivating media contacts and staging promotional gigs at the park were tactics of the new park manager. Gerald Price interpreted television, too, as an asset to the amusement park and scheduled what events he could for the summer season. For example, between 1959-1964, Channel Five's Milt Grant show, a dance party, came to Glen Echo. Grant's show was the forerunner to "American Bandstand"; each week, a regular group of dancers appeared on television to do their thing. Interestingly, only when the Milt Grant dance party came to Glen Echo to broadcast was the dance party open to the public. Grant also did record hops.⁹⁴ Other media stars included VJ Jim Gibbons of

⁹⁰Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 79-84, Glen Echo Park, Glen Echo, Maryland

⁹¹Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 59-63, 70-73, 79-84, 91-97, 114, Glen Echo Park, Glen Echo, Maryland; George Merriken, Letter, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland.

⁹²Louanna Wood Bredor, Letter, May 1987, response to "Wanted: Memories of Glen Echo," The Journal, 15 May 1987, sec. C, p. 10, files, Glen Echo Park, Glen Echo, Maryland.

⁹³See Press Clippings, Glen Echo Press Books, MARS, Glen Dale, Maryland.

⁹⁴Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 28-33, Glen Echo Park, Glen Echo, Maryland. The interviewees were Charlene Manuel, a dancer on the show, and Janet Jones, a self-described "Girl Friday" for Milt Grant from 1959-1964.

WMAL. Gibbons served as the host to the "Schools Out" party held in ballroom; likewise, Don Dillard hosted a radio hop on Saturdays. Dillard worked for WTTG. Another station, WRC, did similar remotes from Glen Echo. Together, the media stations promoted dancing at Glen Echo on par or better than dancing at Carter Baron, the Lotus, the Casino Royale, or Howard theater. The Spanish Ballroom was a hot spot of activity.

Throughout the 1950s and 1960s, media promotions dominated the park scene. One ca.1962 advertisement jingle, sung on the radio, went something like this...

Fun is where you find it,
Where do you find it?
Glen Echo Amusement Park.
The Coaster Dips cool and the Crystal Pool,
fun and thrills in the summer after dark,
Glen Echo Amusement Park.⁹⁵

The ballroom is not mentioned specifically. Other publicity sound bites included singers or entertainers performing in the pool; all lip synched the words. Familiar figures around the Spanish Ballroom in Glen Echo were Howdy Doody and Clarabel the clown. In 1954, Howdy Doody drew capacity crowds.⁹⁶ However, Howdy Doody was a children's television figure. Likewise, Glen Echo Park had "Captain Tub" filming his show in the park.⁹⁷ When marketing Glen Echo came to the choice of children's television characters to boost enthusiasm for the park, dancing diminished in importance. Resources were not allocated to the ballroom; name bands became too expensive and went elsewhere. Moreover, the nature of dancing had changed with the advent of rock and roll. The Spanish Ballroom closed its doors, boarded up its screens, and became a Jungleground ride in 1964. It no longer was used for dancing.

Since the mid-1970s, the Park Service has been turning Glen Echo Park into an usable, suburban park that is closer in mission to the nineteenth-century Chautauqua Movement.⁹⁸ The ballroom is part of the park's larger mission, that of an arts and educational center for the community;

⁹⁵Wyrauch, "Glen Echo on the Potomac," Interviews for film, Tape 16-22, Glen Echo Park, Glen Echo, Maryland. Wyrauch recorded Mr. Ingram singing the advertising jingle. Ingram remembered the park from his junior high school days; he moved to area from Buffalo, New York. Ingram first came to Glen Echo Park in 1962; the park closed in 1968.

⁹⁶"Glen Echo Skeds Big Name Talent," Billboard 64 (28 June 1952): 74; "Glen Echo's TV Tie Up Repeats," Billboard 66 (15 May 1954): 46; "Howdy Doody Tops Own High at Glen Echo," Billboard 66, (15 May 1954): 47; "Record Opener Is Marked by Glen Echo," Billboard 67, no. 16 (16 April 1955): 56; "Glen Echo Features New Satellite Jet," Billboard 71, no. 16 (20 April 1959): 87.

⁹⁷See Wyrauch, "Glen Echo on the Potomac," 1992, Interviews for film, Glen Echo Park, Glen Echo, Maryland.

⁹⁸Linda VanGrack Synder, "A Carousel of Memories," P. Gazette, 15 March 1989; "Glen Echo (/) 100 Years of Fun and Learning," Sentinel, 26 June 1986; LaBarbara Bowman, "Park Service Opens Glen Echo June 20," Washington Post; Mary Ellen Perry, "Re-birth of Glen Echo," Star, 5 July 1975, sec. A, p. 1, 5; and Patricia Raymer, "Glen Echo," Washingtonian 10, no. 10 (July 1975): 162-165.

it is the most heavily used building in Glen Echo Park. As such, the ballroom is again the scene of music and dancing. Since 1972, dance workshops and performances have taken place inside.⁹⁹ The 1972 catalogue for the park advertised workshops targeted toward teens, children, housewives, and later became gender specific, offering classes for boys. Modern dance workshops were the first dance events held. Following modern dance and choreography classes, taught by Seda Gelenian, Sandra Fee, and Janice Tievsky, was the return of Ralph Case who called square dances during the amusement park era. By 1979, square dances and folk dancing -- Bavarian and Austrian soon gave way to "International" -- came back into the ballroom.

Also popular were the Sunday "tea dances," still held today. On Friday and Saturday nights, contra and square dancing filled the ballroom. During the 1980s, the Saturday Night dance series began, offering swing (jitterbug) and ballroom events. The dance season ran from March to November, with the occasional "Polar Bear" Ball. The Friday Night Dance Committee initiated dancing in the winter months. The Committee use space heaters on the stage so that the band members would not freeze, but the dancers kept warm out on the floor. Other dance groups followed the Committee's lead.¹⁰⁰

By the 1990s the dance season was extended year round; the Washington Swing Dance Committee, Friday Night Dance Committee, Folklore Society of Greater Washington, Crawfish Productions, and the Tom Cunningham Orchestra each sponsored dances, and the "original sprung maple floor" provided the lure. The appeal of the maple floor and live music again proved successful -

⁹⁹C. Stanley Fowler, Jr., Park Ranger, Glen Echo Park, Glen Echo, Maryland. Stan Fowler was there when the Ballroom re-opened to dance in 1976, after sitting dark, musty, and boarded up for eight years. Dance has always been a part of the site's history and Glen Echo Park encourages traditional dances much like other institutions do for living history programs. Glen Echo is lucky to have access to the structure and the activity, for dancing lives by its use. The ballroom and the music and dances going on inside it re-create the era for park visitors and they can participate in it -- unlike other programs when conditions no longer exist. See Fowler, "The Evolution of a Living History Dance Program," 1992, Conference Paper, NAI Convention, Santa Clara, California.

In 1977, the ballroom was home to the Glen Echo Dance Theater (GEDT) led by Jan Tievsky. GEDT transformed the Spanish Ballroom into theater space through the use of government surplus materials, such as bomb harnesses. GEDT held Chautauqua dance festivals each summer (at least through 1981). For more about the GEDT and its modern dance programs, see "Glen Echo Dance Theater (/) Glen Echo Park," Dance View, 22 July 1979; Abby Wasserman Rayman, "The Glen Echo Dance Theater - fresh and eager despite the heat," Washington Star, 24 July 1978, section D, p. 6; Jean Nordhaus, "Glen Echo Dance," Washington Post, 23 July 1979, Style section; Carol Wonsavage, "Jan Tievsky Makes a Dream Come True," Montgomery County Journal, July 1981; "Of Note," Washington Post, 8 May 1980, Performing Arts section; Pamela Sommers, "Glen Echo's Chautauqua," Washington Post, 12 May 1980, section C, p. 6; Alan M. Kriegsman, "Glen Echo Dance," Washington Post, 18 August 1980, section B, p. 7; Debra A. Devoe, "Glen Echo in August," Dance View, August 1981; and Esther L. Williams, "Art Park," TOPIC Magazine (1979): 12-16. See also the Glen Echo Park brochures and "Young Folk's Classes" pamphlets issued quarterly; these are on file at Glen Echo Park, Glen Echo, Maryland.

¹⁰⁰Personal Communication, Candace Clifford, June 1998.

- as it had in the amusement park era -- for in 1994, the Spanish Ballroom was touted as "becoming a tradition of the swing and ballroom set."¹⁰¹ Today, the ballroom hosts big band, swing, contra, cajun, zydeco, waltz, folk and theme dances.

For its 1998 season, the ballroom has dance events with live music on every weekend -- Friday and Saturday nights and again on Sunday afternoons. Before each dance, a workshop is offered so that dancers may learn, practice, or brush-up their technique. More advanced instruction is available during the week. Dancers of all ages come to the ballroom to dance; recently, high school age dancers flock to the ballroom on swing nights. They love to lindy! Singles and couples are welcome, yet all dancers are expected to exchange partners throughout the evening.¹⁰²

In addition to the performing arts, the ballroom also houses the traditional arts. The Labor Day Art Show featuring work of local artists and artisans has brought the fine and decorative arts to the ballroom for the last twenty-five years and the puppet theater performs monthly as it has done since 1989.¹⁰³

Today, despite its popular use the Spanish Ballroom is dilapidated. There is no HVAC system, that is, no heat and no air conditioning. Without climate control and fire preventives, the ballroom use is limited by legal codes, but dancers dance there year round.¹⁰⁴ Hoping to correct its liabilities, a delegation began fundraising efforts to benefit the ballroom in 1988. The fundraisers cited a heating system and fire protection as their main objectives. The estimated cost for the ballroom's restoration was three million dollars. By April 1989, the state of Maryland appropriated funds for the ballroom's rehabilitation. The state earmarked moneys for its re-furbishing, including fire protection, roof and window replacement, and much needed foundation work. The National Park Service budgeted \$55,000.00 for roof repairs in 1990. However, the state money must be matched. Fund raising dances are held periodically in the ballroom and the Glen Echo Foundation is working to fulfill the state requirements so that the ballroom's restoration can be completed. To that end, the Historic American Buildings Survey (HABS) recorded the site.¹⁰⁵

¹⁰¹Glen Echo Park propaganda on file at the park, Glen Echo, Maryland.

¹⁰²Personal Communication, Candace Clifford, June 1998.

¹⁰³"NPCA At Work," Parks and Conservation Magazine 49 (November 1975): 22-23; "From the Echoes of Chautauqua," American Education 13, no. 4 (May 1977): 17-21; Patricia Raymer, "Glen Echo," Washingtonian 10, no. 10 (July 1975): 162-65; "Art Parks: Glen Echo Is A Model Community Effort," Craft Horizons 38 (October 1978): 40; Propaganda, Glen Echo Park, Glen Echo, Maryland, 1997. See field notes for current (1997) propaganda about the park.

¹⁰⁴Current code stipulates that the maximum number of dancers allowed is 600, or 300 couples. The limitation of 300 couples at a time is an ideal number for a 7000 square foot dance floor. Personal Communication, C. Stanley Fowler, Jr., 1998.

¹⁰⁵Tim Liszewski, "Preserving a Foothold in History," Montgomery Journal, 8 March 1990, p. 4; Steve Daniels, "Dancing at Glen Echo to Kick Off Benefit for Spanish Ballroom," Bethesda Gazette, 20 April 1989; Pat Ettl, "Delegation to Seek \$500,000 for Ballroom Renovation," Gazette, 22 December 1988.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character:

While its interior decorative scheme is notable for its specific art deco accents, such as the pylons flanking the stage, the Spanish Ballroom more accurately is described as an example of mission-type architecture, an aesthetic drawn from the American Southwest.¹⁰⁶ In the seventeenth century, missions appeared in the Rio Grande watershed and then later throughout the Southwest and California. These first missions were churches built of adobe and stone, a warm weather architecture influenced by building practices in North Africa (Moors), Spain, and Mexico. From the Moors, the missions took their characteristic inlaid mosaic tile, painted glazed tiles, intricate wrought iron work, and ornamental plaster work. From Spain came a tradition of stucco, tile roofs, and lush gardens. Folk art and color decorated the missions. Located in unreceptive territory, the Spanish missions assumed a fortress quality. They had high, sculptural walls, heavy doors, and bell towers. The Spanish Ballroom, however, is more than an evocation of a past historical style; its architectural character is emblematic of its own time.

Although commonly labeled "mission style," the Spanish Ballroom is representative of a larger current within the modernist movement, that created and then criticized the decorative program popularized by the 1925 world's fair held in Paris, called the *Exposition Internationale Des Arts Decoratifs et Industriels Modernes*. Named for that exposition, artists practicing The Style 1925 -- known today as "Art Deco" -- strove for modernity through an aesthetic expression produced by machines. Art deco existed as primarily an urban phenomenon, seen in city department stores and

¹⁰⁶"Glen Echo Park," Nomination form, National Register for Historic Places, National Park Service, and Unrau, "Glen Echo Park, George Washington Memorial Parkway," Historic Structure Report; See Michael Kammen, Mystic Chords of Memory (New York, NY: Vintage Books, 1993): 180-190, 273-275, for a discussion about the development of Americans' sense of place and their need for a connection between national style and symbols drawn from a mythical and heroic past. Kammen's observations of the American penchant for inventing history are illustrated through examples of early twentieth-century enthusiasm for historical geography and by extension regional pride. Specifically, nostalgia for the "Old West" was a East Coast longing, for easterners knew little of the Old West and so created a romantic western identity fascinating then and now. Enthusiasm for the Old West prompted the preservation of California missions, and I argue, an interest in the mission style as an architectural motif.

I think that the influence of inventing a past, a heroic one to replace the past-as-happened with its flaws, sustained an interest in the architectural forms of the west. The idea of the American West provided architects with motifs to draw on while interest in the genuine missions of California gave them a model, that could be appropriated for a building in a fantasy park. Schoeppe grew up in an era with the "Old West" on the brain, which must have contributed to his aesthetic choice for the ballroom.

In Washington, D.C., the mission-style buildings were mostly houses or an apartment building or two like the Woodward on Connecticut Avenue. Despite the adaption of the revival-style to a few residential structures, the mission-style was still exotic enough to be "new" and fantasy-like in Glen Echo Amusement Park.

movie palaces.¹⁰⁷ Its use in popular culture buildings gave art deco a commercial potential which, in turn, made it accessible.

Art deco had a synthetic quality because of its characteristic combination of art and industry. Designs created through repetitive forms and overlapping images lent themselves to mass production, becoming art through the means of industrial creation. Moreover, the art deco philosophy of design rejected pure imitations of historical styles. These designers looked to exotic places and times past for motifs, or simply, to history as inspiration. Significantly, in 1922, archaeologists unearthed Tutankhamen's tomb, a discovery that fostered the use of ancient Egyptian forms in contemporary designs. Art deco artists also turned to modern art, looking to the principles of Cubism and appropriating its use of purely geometric shapes, clean lines, and bold colors. Choosing color for color's sake came primarily from the stage and costume design of the Ballets Russes, introduced to Paris in 1909. In the United States, art deco enthusiasts also commandeered Mayan forms and pueblo building techniques found in North and South America. As ornament, Cubist form and color and indigenous American art appeared in low relief geometric patterns and flattened spaces. This program of surface decoration came under fire of later modernists, who criticized the "romantic ornamentalism" of high style art deco design. Art deco building materials included concrete, smooth faced stone, and metal. Ornamental, polychrome accents were created by terra cotta, glass, and colored mirrors. Art deco motifs included the building itself as well as the interior murals and light fixtures.¹⁰⁸

Concurrent to art deco, renewed interest in the Spanish Colonial Period led to a popular interpretation of mission architecture as buildings with white walls, clay tiles, and modest wood furniture. The appeal of mission architecture lay in its simplicity such as the use of honest materials, earth, wood, metal, and ceramics. Also, mission architectural forms catered to popular culture's fascination with the exotic; building a mission mixed Moroccan and Spanish cultures with those of the southwest Indians and Mexican church.¹⁰⁹ This blending of cultures made for an eclectic building type. Such eclecticism slipped into the art deco mode -- in the ballroom, not reproducing the historical style of the mission but alluding to it through machine produced pieces assembled in a commercial setting and intended to entice the masses through color, texture, and pattern.

¹⁰⁷See Art Deco An Illustrated Guide to the Decorative Style 1920-40, edited Mike Darton, (Secaucus, NJ: Wellfleet Press, 1989), passim; and Patricia Bayer, Art Deco Interiors Decoration and Design Classics of the 1920s and 1930s (Boston, MA and London: Little, Brown and Company, 1990), passim, but especially Chapter 5, "Art Deco in Public Places," p. 141-194.

¹⁰⁸In the Spanish Ballroom, the visible light fixtures (the two exterior lights at the entrance as well as inside through the four sconces on the west wall and the six cylindrical lights in the south covered walk) adhere to an art deco aesthetic; the others, tucked into the alcoves create a mood, filtering light through the playful deco ornament.

¹⁰⁹Elmo Baca, Romance of the Mission (Salt Lake City, UT: Gibbs-Smith Publishers, 1996), passim; John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, What Style Is It? A Guide to American Architecture (Washington, D.C.: The Preservation Press for the Historic American Buildings Survey, National Park Service, Department of Interior, 1983); Personal Communication, Creg Howland, Historian, George Washington Memorial Parkway, 8 October 1997. See also, Nancy J. Troy, Modernism and the Decorative Arts in France (New Haven, CT and London: Yale University Press, 1991); and Kenneth Frampton, Modern Architecture A Critical History third edition (London: Thames and Hudson, Ltd., 1992).

At Glen Echo's Spanish Ballroom, the art deco elements blended with its pueblo inspired exterior form. The silhouette of the balusters on the exterior window balconies zigzagged in the uncluttered lines favored by art deco fashion while the pylons flanking the stage recalled Egyptian motifs. Blue, green, and orange ceramic tile patterns combined with blue, green, orange, and yellow painted columns, railings, grille frames, and other ornament on yellow walls created a colorful interior. Made of concrete, stucco, and steel, the ballroom incorporated art deco schemes and those of the historical Spanish missions through its ceramic tile roofs, its painted wood details, and by the iron work for its window pieces and entrance grate. Also reminiscent of art deco's appropriation of pueblo massing and ornamentation, the form undulated, rising into towers and falling into promenades, while the ballroom's surface resonated with tile accents, stucco, and wood parapet patterns. Inside, the ballroom's covered corridors and arcades around the dance floor hark back to the arcaded passageways around a courtyard or cloister, surrounding a garden, in Spanish architecture.¹¹⁰

2. Condition of fabric:

The Spanish Ballroom suffers from general disrepair, due mostly to water damage, lack of maintenance, adaption for incompatible uses, and inevitable wear from the large number of visitors. Outside, the majority of the vigas fell from their sockets around the building. The paint is worn.¹¹¹ Many window panes are broken or missing entirely. Several windows are missing, such as those in the south facade of the basement, below the 1933 rest area (now office space). Chicken wire stretches across these openings to keep wandering wildlife out. Originally the arched entrance was flanked by lights and topped by identifying letters, spelling "BALLROOM." These features are gone.

Inside the Spanish Ballroom, its fabric is peeling, cracked, or missing. Other ailments include graffiti on the reverse of the arcade in the southwest corridor, in the projection room, and in the northwest covered walkway, inside the partitioned section and tower area; bright pink paint in the vicinity of the northwest side emergency exit; broken cylindrical lights in the southwest and northwest walkways; and a remnant of the door to the northwest promenade deck from the second floor. That doorway is missing its right-hand door while the left frame is missing several lights and mullions. Parts of the first floor baseboards are missing or broken up; its orange counterpart upstairs has fared better for the baseboards mostly are intact. Insulation is uncovered in the northeast side's stairwell, an area littered with holes in its plaster walls exposing the framing members.¹¹² Finally, two ceiling tiles are missing; others are stained.

¹¹⁰Perhaps this recollection of the gardens present in Spanish palace/fortress designs in the old world and in missions in the American southwest gave the ballroom its "Spanish Garden Ballroom" name, a euphemism that appeared in some press accounts about the park after 1933.

¹¹¹Efforts have been made to repair and repaint the vigas; several have been reattached to the building's exterior. Others languish in the former promenade area on the second floor awaiting a coat of paint. However, once the vigas were removed -- by artifice or naturally, the wall fabric behind them was inspected for water damage. Little evidence of leakage was discovered. See Fowler, "The Spanish Ballroom," October 1993, revised and reprinted, October 1996.

¹¹²The Puppet Co. installed the insulation when they created theater space in the ballroom.

Deteriorating roofing and improper drainage caused much of the water damage. Essential roof repairs were made, however, residue of the damage remains.¹¹³ The southwest foundation wall is cracked due to settlement -- from the faulty downspouts -- and that caused earth to settle beneath it. The southwest side clapboards, painted white, are weathered and in some places rotten. The west corner and the ceiling edge along the ballroom's interior northwest side show the severe effects of water damage. Cracks and deteriorating wall fabric also are indicative of this moisture generated predicament.¹¹⁴

The stair in the west corner to the women's bathroom presently is obscured by a wood counter. Access to the basement via this stairway is hazardous. This area is closed to the public.

Problems extend beyond the southwest foundation wall and west corner of the ballroom. The main part of the second floor framing system has been repaired, above the Puppet Co.'s theater. Although the Jungleland ride was dismantled, the second floor of the ballroom bears a number of scars from that period of incompatible use. Striking is the black paint covering the walls, that in some places, wear neon shades of jungle foliage. Also apparent on the second floor is evidence of light fixtures, but few are extant. One section, above the southeast corner of the lobby area, lacks wall board and plaster. Exterior siding shows through. The exit onto the northwest promenade is closed and framed into the existing wall. Outside, the promenade deck, or the lower roof, extending the length of the building to the rear tower is in disrepair. Parts of the railing along the outer edge of this deck are rotten; some pieces are missing outright or in advanced stages of decay. The flagpoles are gone. Gaps in the wall finish exist because of the soil erosion beneath the rear tower. Presently, the canted tower has been stabilized, yet, its relationship to the main building still is askew.¹¹⁵

Despite its age and constant use by various groups, the maple dance floor remains in good condition. The floor requires perpetual care and upkeep. However, since the late 1970s, no wax or finish has been applied to the floor. Instead it is cleaned by a mop treated with mineral oil.¹¹⁶

¹¹³See drawings, flat files, Glen Echo Park, Glen Echo, Maryland; and Fowler, "The Spanish Ballroom," October 1993, revised and reprinted, October 1996. In Fowler's condition report, photographs illustrate the rotting asphalt shingles on the southern side of the roof and the stable shingles covering the north side.

¹¹⁴See Fowler, "The Spanish Ballroom," October 1993, revised and reprinted, October 1996.

¹¹⁵As of the 1993 condition report, no active decay was found in the southwest tower. However, previous damage needed repair. Along the west promenade eleven beams tested for rot; five of the beams supporting the railing showed signs of decay. Several had rot, but it had been removed. See Fowler, "The Spanish Ballroom," October 1993, revised and reprinted, October 1996.

¹¹⁶Personal Communication, C. Stanley Fowler, Jr., Ranger, Glen Echo Park, Glen Echo, Maryland, 1997. The dance floor's restoration was performed by Fowler and his group of Volunteer in the Parks (VIPs); their work brought the floor up to code. The floor was reinforced by a grillage system wedged in with hardwood shims, by concrete blocks at the mid-point of the beams, and by braces screwed into place -- the last brace ceremoniously positioned by a volunteer in April 1996. (Figure 13) As of October 1996, the dance floor had worn down only .118 of an inch over at least sixty years of dancing, and only one out of six hundred joists inspected had cracked. See also, Lisa Fine, "Dancers Give Ballroom a Lift," Washington Post, 25 April 1996, Maryland section, p. 1, 8; and C. Stanley Fowler, Jr., "The Spanish Ballroom," October

B. Description of Exterior:

1. Dimensions:

The Spanish Ballroom is a two-story, irregular rectangle, measuring 124'0" x 144'0", with a dance area of 7500 square feet. In volume, the dance floor area rises the full two stories (22'0"). On the perimeter of the second story is the promenade space. To the northeast is a wide passage with windows to overlook the park and balconies to look down to the dance floor. To the northwest is an exterior deck or outside walkway contained by a wood railing on its outside edge. The floor of these areas is made of yellow pine.¹¹⁷ The height of the ballroom is emphasized by two towers, one at its west (rear) corner and the other on the northern end of the front facade.

2. Structural System:

Tradition suggests that the foundations of the previous dance pavilion were recycled into this building.¹¹⁸ The foundations for the lobby, coat check room, and refreshment area are concrete slab on grade, that is, they rest directly on the ground. The remaining parts of the building stand on steel columns with poured concrete footings beneath them. The footings around the perimeter of the building appear to be of continuous poured concrete. On the southwest side, facing the George Washington Parkway, there is a concrete block foundation wall between the footings and steel column combination. Stone walls are evident in places, and may be remnants of an earlier building.¹¹⁹ (Figure 14)

Framing under the dance floor consists of wood joists. From the bottom up, the floor is supported by a series of concrete piers. Resting on the piers are large wood beams, that are each a composite of four 2 x 10s, that run northeast to southwest. On top of the beams are 2 x 12 joists at 16'0" on center, running perpendicular to the others.

1993, condition report, Glen Echo Park, Glen Echo, Maryland; revised and reprinted, October 1996.

¹¹⁷See Alexander, Becker and Schoeppe, Dance Hall, 1933, drawings, Denver Service Center, National Park Service. However the Historic Structure Report said that the wood tested as southern pine. See Unrau, Historic Structure Report, p. IV-67.

¹¹⁸The suggestion of recycled building parts is reinforced by the photographs taken inside the 1921 dance pavilion and the 1925 Crystal Ballroom. In those images, similarities in the column spacing are apparent, however, there is no notation to re-use existing materials on the extant drawings for the Spanish Ballroom of 1933.

The traditional understanding of the ballroom -- that is built with materials from its predecessors -- is substantiated by C. Stanley Fowler, Jr., Ranger, Glen Echo Park, Glen Echo, Maryland. Fowler has worked to preserve the ballroom's floor, and so, has repaired several breaks in it. This provided the opportunity for Fowler to investigate the footings closely. It is his opinion, moreover, that the floor dates to 1910s, or at least to 1920s. C. Stanley Fowler, Jr., Personal Communication, 1997.

¹¹⁹ The stone wall was incorporated into the Spanish Ballroom's foundation; the park's structural engineer, C. Stanley Fowler, Jr., believes this wall belonged to the 1925 Crystal Ballroom foundation. See Fowler, "The Spanish Ballroom," October 1993, revised and reprinted, October 1996.

A hybrid of steel and wood make up the walls of the Spanish Ballroom. Flanking the dance floor are steel columns, that are of the 8" H-section variety. Several rows of steel columns, of the 6" H-section type, are used for the lobby and coat check area. Also, there is a series of steel columns on the first floor to support the overlook. Above the steel columns are wood posts, that hold up the roof over that space.¹²⁰ The rest of the walls in the ballroom are of wood frame, typically made from 2 x 6 boards, although there are some chunky wood posts in places. The towers, too, are wood frame.

The roof of the Spanish Ballroom is a system of steel trusses. The dance floor area is defined by steel columns and a steel truss 7'0" tall. This steel truss spans the dance floor area, and so runs 72'0" across. Above this truss are rafters, 2" x 10" at 16'0" on center, that typically run northeast to southwest, a direction perpendicular to the truss span. Also, 8" x 10" beams tie into the steel columns of the dance floor to reinforce it; other parts of the ballroom have a combination of wood and steel columns supporting it. Above the second floor is a combination of wood and steel beams, with the steel on the columns grid and the wood in between them, that are perpendicular to the overlook, which is of wood 2" x 10" at 16'0" on center.

3. Walls:

The wall framework of the ballroom is encased in stucco, in most places reinforced with a mesh wire, such as in the parapet.¹²¹ The exterior finish of the ballroom, its stucco on wire mesh, is attached to the wood frame of the building. There is no insulation in the walls, probably because the ballroom was built for use only in the summer months when the amusement park was open.

Dotting the stucco exterior are: blue tile patterns in the shape of a Greek cross on the front tower; red painted wood ornaments resembling vigas around the northwest, northeast, and southeast facades; red cornice lines to accent the towers and blue cornice molding along the central section of the front facade (over lobby); and flagpole anchors sprinkled across the promenade level of the west facade. The refreshment area is distinguished from the rest of the ballroom by the addition of formstone to its northeast and northwest walls. The southwest facade of the ballroom, including the southwest face of the rear tower, is made of horizontal, wood siding, which is painted white.¹²² The basement level, however, is sheathed with vertical wood siding.

The bright red ornaments dotting the exterior of the ballroom are strategically located to represent log rafters used in adobe construction. These rafters -- vigas -- are exposed to view from

¹²⁰The structural system for the overlook space is visible from the basement. Mark Schara, Personal Communication, May 1998.

¹²¹See Alexander, Becker and Schoeppe, Dance Hall, 1933, drawings, Denver Service Center, National Park Service. The parapet and roof details are found in drawings 9 of 11 and 10 of 11. Today, the parapet above the blue doors into the former lobby area is lower than that on the west side of the tower. It is only about ten inches tall. Initially, it matched the west side in height (about three feet).

¹²²The south side's siding was not included in the 1933 construction drawings. It is possible that the siding was added to the ballroom in conjunction with the basement level restrooms.

below and often project outside the exterior wall, as do the red wood ornaments on the ballroom. The Spanish Ballroom's vigas are not structural, however, merely an allusion to Spanish colonial building technologies.

In addition to the vigas, other applied wood ornament decorating the ballroom's exterior are found around its windows. There are four window balconies on the front facade and a couple on the northwest (pool side) of the building. Presently, the wood balconies are painted blue, yellow, and red; although the paint may not be the original shades used, the bright colors provide a contrast to the stucco.¹²³

4. Openings:

a. Doorways and doors:

In 1933, the principal entrance to the ballroom was through the large arched opening cut into the stucco. It had wrought iron gates for doors. This arched entryway led into the lobby area. The lobby area fenestration also was accented by iron gates.¹²⁴ Today, the lobby entrance is blocked by the Puppet Co.'s theater on the inside. Two large, wood doors now occupy the semi-circular niche carved out of the exposed concrete (below chair rail) and stuccoed northeast wall of the former lobby space. Presently these wood doors are painted blue. The blue doors and plywood filled side fenestration protect the theater from the elements. In the former refreshment area, north of the 1933 main entrance, is a smaller doorway recessed in a brick porch that funnels visitors in toward the two, aluminum store front doors. These glazed doors swing outward. They also serve as the primary entrance into the facility and have done so since the Puppet Co. moved into the ballroom.¹²⁵

East of the former lobby entrance, large utilitarian doors open into the music room; these are made of metal and are painted. The park installed the metal doors in place of the single door into the music room.¹²⁶ Also in the front facade of the ballroom are three pairs of French doors, largely ornamental, that open onto a balcony. Each door has five lights arranged one-over-one from top to

¹²³The balusters on the balconies are replacements; see photograph, 1933, Theodor Horydczak Collection, Prints and Photographs Division, Library of Congress, Washington, D.C., and photograph, 1950s, Pat Lee Collection. These images are photograph numbers 107 and 116 in Unrau, Historic Structure Report, p. IV-147, IV-151.

¹²⁴Glen Echo Park has the original gates, which are inside the ballroom in the northwest end. Personal Communication, C. Stanley Fowler, Jr., 1998. Also, the main entrance was flanked by two other openings per side. These also had wrought iron in them. Today they have wood railings, and their openings are boarded up.

¹²⁵A 1981 photograph reveals another door in the north facade. This entry was cut into the north tower itself and later closed by the Puppet Co. when it renovated the northern section of the Spanish Ballroom for its theater. Unfortunately, no date has been found for the doorway's creation.

¹²⁶Installing the wide thoroughfare for the metal doors, the Park Service took out the smaller arched door with its wood steps and reduced the span of the window to that door's east. See Pat Lee Collection, 1950s, photograph, Glen Echo Park, Glen Echo, Maryland. A copy of this photograph is in the Historic Structure Report, see Unrau, p. IV-151, image number 116.

bottom. At least one of the doors is original.¹²⁷

The former emergency exit out of the south corner of the ballroom is a six panel door made of wood. Today, it is painted yellow, however, as an exit the door is obsolete. The door is blocked off because the exterior steps connecting the southern end of the overlook to the ground are gone. Also in the southeast end of the building is an entrance into the basement. It is a hollow metal door.

The northwest (pool side) facade has an emergency exit. Replaced in 1998, the doors of the emergency exit are hollow metal and have been set in a frame built into the 1933 screened space. The park constructed this exit in the late 1970s. Also on the northwest side is an exit from the refreshment area to the outside; in this opening are simple glazed double doors sitting flush in the wall. Between the current refreshment stand exit and the emergency exit with its necessary wood steps is evidence of wood framed, double doors set into the northern most arch; today, the doors are blocked. The extant wood elements of this defunct thoroughfare are painted blue. Scars on the fabric of the building, beneath this passageway to the outside, suggest stairs led to the doors from the Crystal Pool area.

On the promenade, the door into the projecting room is covered with plywood. A wood door opens into the rear tower from the north; however, it is not a viable option as the decking is unstable. Access at this writing is via ladder in the tower's east corner.¹²⁸

Above the northeast corridor is the electrical room.¹²⁹ From this space is a doorway to the roof. It is made of hollow metal. This door is on the 1933 plans for the ballroom.

b. Windows and shutters:

Lighting the basement level of the Spanish Ballroom are wood casement windows. Along with the basement casements is a wood, double hung sash window in the bathroom.

Originally, the first floor windows consumed most of the wall space. In the southwest and northwest walls, there were screened openings secured by intermittent wood columns. The screened walls were defined by wood railings outside and by wood benches on the inside. The benches appear

¹²⁷These double doors look like windows on the outside. They are positioned in a wood frame, painted blue, and surrounded by ornamental woodwork, painted red. The exterior is treated wholelistically, faced by one wood railing, painted blue, with yellow painted wood balusters. The balusters zigzag from top to bottom. Because of the applied ornament surrounding these doors, they probably were more for decoration than anything else.

¹²⁸As an aside, there is graffiti from 1939 in the projection room. According to Stan Fowler, the promenade deck has been replaced/repared: "the decking is new and stable." Fowler also cut the ladder into the northeast corner in 1979-80 for restoration purposes. Personal Communication, C. Stanley Fowler, Jr., Ranger, Glen Echo Park, 1998.

¹²⁹Today there is a stair connecting the two spaces. It is a quarter-turn stair with a landing.

to have been continuous. The "seats and railings" kept people from falling out of the ballroom.¹³⁰

There were seven openings each into the lobby, the southwest overlook and the northwest corridor, when it opened in 1933. In the former lobby area today, plywood covers the arched windows; originally, these arches were filled with ironwork. Currently simple, wood railings reach across each archway; these are painted yellow and blue.¹³¹ Similarly, the screened openings in the overlook are gone. The exterior siding or rear wall was extended upward, filling in the open areas. Metal casement windows were installed above the wood wall, however, no interior finish was added to the exterior sheathing. The unfinished character of the wall suggests it was an afterthought although the windows above it are of the same type as others found throughout the ballroom. No date for this deviation from the construction plans has been determined. In contrast, the pool side's screened archways simply were boarded up. The original railing survives as does evidence of paint. Blue paint lingers on the wooden members, including the handrail, window frame, and columns set into each arched opening which presently is obscured by plywood from the inside. The turned balusters of the railings spanning each arch are painted yellow.

The ballroom has several types of casement windows. Different size window openings are filled with rectangular panes positioned in side hung or stationary casements whose frame either is painted or set into colored moldings. Originally, the refreshment area had four sets of three pairs of metal casement windows; only one remains intact today. Instead, two large windows were inserted into the front and pool side facades. They are of the same era as the formstone wall finish.

Elsewhere, the ballroom has metal and wood casement windows, the most common of which have eight lights. Along the overlook or southwest side, the casements contain six lights and are topped by a fixed transom of two lights; these probably were made to resemble the casement windows with eight lights. On the second floor, the eight light metal casement windows are found everywhere except on the overlook side where there is a series of metal awning windows. Hinged at the top, each window has a projecting arm to support its frame when ajar. Once opened upward, these hinged units resemble louvered windows and allow for ventilation.

The coat check room has a row of four metal casement windows, each with lights arranged two-over-two. The four pane, two-over-two, casement window does not appear anywhere else in the ballroom; however, it is flanked by single file versions of the window, that is stacking the four lights one on top of another. The four light, one-over-one windows also are in the front tower, at the second story level.

Another type of metal casement window is the three light version. Two of these windows flank one of the larger windows that has eight lights and this grouping is found in north end of the pool side

¹³⁰The "seats and railings" designated in the construction drawings are shown in a photograph in the Theodor Horydczak Collection, Prints and Photographs Division, Library of Congress, Washington, D.C.

¹³¹At this writing, the railings have been removed from the lobby openings for a paint job. Scars are visible. December 1997.

facade as well as in the rear tower. Another fixed, three pane metal casement window is on the first floor level of the front tower.

Along the northwest facade's promenade, metal casement windows open out to the pool deck; these are set into round headed niches.

The wood casement windows probably are not original. Examples can be seen on the second floor, above the lobby area. Each has nine lights, and the windows are grouped in pairs. The central casement window is flanked by stationary lights. The wood casement section overlooks the roof.¹³²

The front tower's windows do not open.¹³³ In addition to its metal casement windows, the tower has an arched window in its northeast (front) facade. It is a replacement window. At the tower's top are small, circular wood frame windows.¹³⁴

Fenestration for the southeast side of the ballroom consists of four of the eight light, metal casement windows, plus the suggestion of windows in the five blind rectangular panels that march across the exterior wall of the stage. At the second story, two rectangular spaces jut out above the roof of the music and rest rooms; these are the rear portions of the two areas flanking the stage on the upper level that house the large exhaust fans, one per side. The southeast exterior side of these areas is made of ventilation slats, and the whole is supported underneath by wood corner braces.

6. Roof:

The ballroom's multi-layer roof generally is described as one of Mission-style clay tile. Mission tiles were used to cap the front tower, the northern two sides of the rear tower's roof that face the park, the area above the lobby, and at the crown of the (interior) northwest wall, whereas the refreshment area has flat clay tiles over top. The construction drawings specify other cover materials, such as wood, asphalt (usually 4 ply), tar and gravel, as well as stone paving for the open promenade deck -- a lower roof of sorts on the northwest. Asphalt shingles line the back two sides of the rear tower roof and the lower slope of the dance floor roof. The majority of the remaining roof is an asphalt-membrane roof. Lining the roof edges are down spouts and copper scuppers to catch the water run-off.

C. Description of interior:

¹³²These windows appear to be of a later vintage than their metal counterparts. They latch by sliding deadbolt locks and have modern brass pulls.

¹³³The arched window, faced by a balcony, that is painted orange on the inside opened initially. A photograph, dated 1933, pictures the window open - it was a casement window set into an arched surround. See Theodor Horydczak Collection, Prints and Photographs Division, Library of Congress, Washington, D.C.

¹³⁴Use of such round, porthole or bulls eye, windows is typical of the modern movement.

1. Plan

a. Basement

The basement of the Spanish Ballroom is a large unfinished space, with the exception of the two bathrooms that each have a plaster finish.

b. First Floor, 1933:

Schoeppe's drawings for the dance hall and descriptions of the Spanish Ballroom after it opened in 1933 recall a rectangular building, whose northeast facade faced the park and looked northwest into the Crystal Pool area. Inside, the plan is essentially a dance hall with a stage at one end, and with arcades for the other three sides. Promenade space surrounded the dance floor, separated from the dance hall area only by the arcades. The auxiliary functions of the ballroom were located along the northeast side of building.

The north corner of the ballroom, was separated from the principal front, or lobby entrance, of the building by a tower. This part of the ballroom was punctuated by four sets of metal casement windows (each was a group of three pairs) and was in close proximity to the pool snack bar. In plan, this area's northwest wall was just a "partition to connect with present refreshment building."¹³⁵ East of the tower, the main front consisted of five openings. At the center was the ballroom's primary door. The east corner of the front facade accommodated a corridor, an interior space that created indirect access to the dance floor from the lobby; on the exterior, this area stepped back from the main facade, created by the tower and lobby walls, by three windows and then extended southeast approximately twenty feet. On its southeast side, a window interrupted the corridor's wall surface. The final step, or third plane in the northwest facade's composition, extended outward from the corridor's south corner to give space for stairs and a window into the music room, from the front.

The southeast side of the ballroom included the corridor as well as the music, stage, and rest rooms.¹³⁶ On the exterior, the wall plane ran east to south. In plan, the south corner incorporated a small entrance and exit adjacent to the rest room but accessed from the southwest side's overlook. This point of entry into the ballroom served as an emergency exit.

The southwest facade, defined by seven screened openings, sat in a smooth geometric plane. The screens allowed for air circulation. These exterior screened openings were answered by seven openings on the inside that effectively framed the dance floor by creating an arcade. The interior bays were 4'0" wide at the arcade's south and west termini; the five interior archways were just over 9'0"

¹³⁵ See Alexander, Becker and Schoeppe, Dance Hall, 1933, drawing, Denver Service Center, National Park Service. This dance hall drawing (5 of 11) was revised 4 January 1933, drawn by WWC, and checked by ES.

¹³⁶ "Rest Room" was inscribed on the 1933 plan for the ballroom; however, "rest room" interpreted as "bathroom" probably is an error for there is no evidence of plumbing or plugs in the flooring from plumbing in that space today. Personal Communication, C. Stanley Fowler, Jr., January 1998.

but were divided by columns into three smaller spaces. Like the southwest, the northwest facade was seven bays, however, it ran from the west (rear) corner tower (11'0" x 11'0") to the refreshment area. Inside, the seven openings in the arcade were each 5'6".

Together the southwest and northwest arcades screened a L-shaped corridor from the dance floor. At the north end, the 10'0" wide corridor behind the northwest arcade stopped at the refreshment area; there dancers had a choice of entering the space or turning east toward the lobby. Piers delineated where the corridor and refreshment area met and created three openings of 10'0", 8'6" and 8'6" which gave access to the refreshment area, three feet lower than the corridor, by way of "wood treads and risers." These wood steps spanned the southwest end of refreshment area. On its northwest to southeast axis, the corridor became 11'0" across, and headed east for the lobby space. On its way to the lobby, the corridor was separated from the northeast side of the dance floor by an arcade of the same dimensions as the one on the southwest side. In the corridor, one 4'0" arch as well as two of the tripartite arches opened onto the dance floor. On the corridor's northeast side were the access points to the refreshment area, stair to the second floor, the vanity room, and the coat room. The corridor emptied into the lobby area by way of three steps.

The lobby acted as an intermediary space between the outside and the interior dance floor. Entered through the primary door (central opening), the lobby granted indirect access to the dance floor and yet permitted, or encouraged, direct gazing into that same space. To leave the lobby, steps led into corridors from its west and south corners, which in turn fed into the dance floor. The lobby fenestration consisted of four windows across its (northeast) front and three to the southeast. The southern most opening in the southeast facade was the emergency exit. To the southwest, the lobby was three bays; these openings corresponded to those in the arcade on the southwest side of the dance floor. Railings barred passage from the lobby onto the dance floor through those arched openings.

The music and rest rooms each had a doorway leading to the dance floor and leading to stairs that went up to the stage. There were no stairs directly connecting the dance floor to the stage itself.

c. Second Floor, 1933:

The stair sandwiched between the coat room and refreshment area in the northeast section of the ballroom led to the second floor. There was a balcony promenade along the northeast wall that terminated in the electrical room on the northeast and a door on the northwest. Along the southwest side of this promenade were windows, mimicking those below, that looked down to the dance floor.¹³⁷ The northwest door led outside to an open promenade deck. The deck ran above the northwest corridor. In plan, there was a door into the projecting room and to rear tower on this second floor level. Inside the tower, ballroom patrons looked out of small windows in the northwest, southwest, and

¹³⁷From the dance floor, these windows resembled a clerestory for they occupied the upper stage of the main walls and also obscured the passage behind them, as found in ecclesiastical architecture.

southeast sides.¹³⁸

d. First Floor, 1997:

Today, the ballroom entrance is north of the original arched opening and tower. Inside, this doorway opens into a narrow hall; the Puppet Co. ticket window is on the left. Just past the ticket window, the wood steps -- remnants of the former refreshment area -- lead up to the dance floor level. To the right is a wood railing, painted blue with orange balusters, and attached is an iron gate, lying flush against the wall. The Puppet Co. occupies the coat room, lobby, and corridor areas east of the 1933 refreshment area. Although the Puppet Co. has dramatically altered the space, the ceramic tile floor and steps are intact as is some of the wall ornament. The vibrant black and red tile pattern made to frame one of the lobby mirrors survives.

Because of the Puppet Co.'s location in the ballroom, the arcade along the northeast side of the dance floor is closed, except for the northwestern most archway and one-third of the adjacent arch. The northwest archway is now the point of access onto the dance floor. Moreover, the stair leading to the second floor is blocked by a partition and door.

The corridor room, just east of the lobby, is in a deteriorated state. The stair, presumably installed for the Jungland ride, also is in a ruinous condition. This room presently is blocked off from the rest of the ballroom.

The music room serves essentially the same purpose, although large metal doors mark its northeast side. This new entrance, accessed by a slight incline of wood, replaced the door approached by small covered steps. The park created such a ramp and entry to accommodate the band equipment and to provide handicap access. Inside, its wall have been covered in wall board. Originally, it was unfinished. The floor is yellow pine.

The rest room, south of the stage, is closed for it presently acts as office space. Like the music room, it was unfinished originally but now has wall board. Its floor, too, is made from yellow pine.

The park closed the promenade areas just beyond in the southwest and northwest arcades; those areas became storage spaces. Today, however, the southwest arcade is again open. In the overlook space beyond the arcade, there are seven wood benches that offer respite to dancers as they did in 1933.¹³⁹ Supplementing the benches are three forms, also of wood, painted dark green. In the floor of the southwest corridor, just west of center, is a patched section with a rope pull. Above this alteration in floor pattern is a ceiling beam, painted dark red, with the word "gentlemen" and arrows pointing downward stenciled onto it in yellow. Stairs led to the basement from here; they provided access to the

¹³⁸Alexander, Becker and Schoeppe, "Dance Hall," 4 January 1933, drawings, Denver Service Center, National Park Service. Description taken from this drawing (5 of 11).

¹³⁹The benches were installed by the Boy Scouts of America, who participated in a "VIP" program at Glen Echo Park.

men's bathroom.¹⁴⁰ The covered walkway on the northwest side remains blocked. Only the second archway (counting west to north) is clear. It provides access to an emergency exit. Plywood partitions, painted white, obscure the corridor along this wall. There is a door cut into partition wall that provides access to the rear tower area. Inside the rear tower, a wood counter, also painted white, covers the west corner and reputedly, a stair to the basement level.¹⁴¹

In the north corner, where the covered corridor met the refreshment area and turned east to the lobby in 1933, a door and iron grate bar passage from the hall into the covered walkway.¹⁴² The arched openings into the refreshment area also are filled-in, a closure visually reinforced by the wood railings spanning the width of those arches. Moreover, these wood railings are topped by ironwork stretching the full height of the archway.¹⁴³

In the dance hall portion of the Spanish Ballroom, the maple floor continues to attract dancers. The dance floor is defined by the arcades, however, the wood columns that subdivided the larger arcade openings are gone. The ghosts of the wood columns remain, but no date has been given for their removal. The railings across the lobby's arched openings survive as do the iron balconies on the second story level of the northwest end. The second floor balconies, above the music and restroom doors, no longer answer those on the north west wall. The iron balconies and rods are gone; in place of the small double arch openings are rectangular protrusions of plywood, on the scale of the projecting room, with wood railings and columns. The stage is intact, still distinguishing the southeast interior wall.

e. Second Floor, 1997:

The original staircase located on the northeast side of the dance floor and arcade, presently is tucked behind an orange door. This stair is intact. The staircase constructed in the former east corridor area to the electrical room above it, however, is falling apart. Temporary access to the second floor of the rear tower is by ladder. This route is necessary, not because of the decaying stair, but due to the closure of the door to the promenade on the northwest side.

Once on the second floor, the original (1933) three room plan is intact. The promenade, looking into the dance floor, the electrical room, and exterior promenade all survive despite an intrusive adaptation of the space into Jungleland.

¹⁴⁰This bathroom probably is the original facility for the male patrons of the Spanish Ballroom. When it was put into the basement of the ballroom is unknown, at this writing anyway (January 1998).

¹⁴¹Observations by Mark Schara, architect, HABS, 1997.

¹⁴²These are the original entrance gates. Personal Communication, C. Stanley Fowler, Jr., Spring 1998.

¹⁴³Use of iron is indicative of the Spanish Colonial Revival; moreover, as a medium, art deco enthusiasts shaped iron as part of their experimentation within metalwork as a craft tradition.

2. Flooring:

Tradition suggests that the dance floor pre-dates the Spanish Ballroom. The first dance pavilion, opened in 1911 with the park, had a maple floor. Advertisements for the park tout its maple floor throughout the amusement park era; the ledger books reveal payments for waxing of the floor in 1920s, however, no payments are made for a new floor specifically.

The original flooring of the dance area is of maple. The one inch boards are laid primarily northeast to southwest, except for a triangular pattern at the southeast and northwest ends created by aligning the floor boards southeast to northwest. Tongue and groove joints hold the floor boards together. The floor rests on two layers of sub-flooring.

The dance patterns of the contra applied stress to the floor, and before the two line rule was implemented, it repeatedly taxed the area in front of the stage. This was detrimental to the floor because its boards are suspended above the sub-flooring by 3/4" sleepers but each tongue and groove joint is not positioned over a sleeper throughout the foundation. While experiencing the recurring impact from dancers' feet, especially landing from jumps, these joints became flexible, floating points. In early 1997, forty-six floating points needed repair; of the forty-six, twenty-eight weak spots were located at center stage. To protect the floor, Glen Echo Park forbade the center line formation of the contra dance. Thus far, the policy has worked.

The lobby area had a quarry tile floor base and wood steps in its west and south corners but the construction drawings specified the coat check area, projection room, and the music and rest rooms beside the stage would have only concrete flooring. They, however, as did everywhere but the lobby had floor boards of yellow pine.¹⁴⁴

3. Wall and ceiling finish:

The walls primarily are of plaster, applied to the ballroom's concrete and steel infrastructure, and painted yellow. Exceptions to the plaster applications are in the southwest wall. With the addition of metal casement lights, smaller in scale than the ceiling-to-floor length screens, the exterior siding was used to fill in the wall area and to support the dark green sills. Another example is the southeast wall of the refreshment area -- on the right hand side as move from entrance to dance floor -- a section is paneled. Cut into this wood face is a door frame, however, a bright blue piece of plywood bars access. Around the first floor's northeast, northwest, and southwest walls are baseboards, approximately six inches tall, that are painted green. These baseboards also run along the reverse of the arcade walls in the southwest and northwest sides, effectively anchoring the archways to the maple dance floor. The dance hall employs a colorful cornice that complements, or rather is in rhythm with,

¹⁴⁴In the north and south corridors the floor boards are laid north to south; in the west, they run east to west. Also on the second floor, the boards are aligned north to south. In the 1925 photograph, the floor boards are laid in the same way as today. The identical dance floor pattern of the 1925 Crystal Ballroom and the 1933 Spanish Ballroom supports the park's belief that the floor predates the Spanish Ballroom's construction. Personal Communication, C. Stanley Fowler, Jr., January 1998.

its painted, geometric details and columns. In the corners, the second floor arches have iron balconies. Others have the columns, two per impost, by themselves.¹⁴⁵ In essence, the embellishment of the dance floor area of the ballroom has a higher degree of sophistication than that seen in the promenade spaces of the building.

On the northwest wall there are four triangular wall sconces, made of metal and glass, while six cylindrical lights illuminate the southwest side's covered walk.¹⁴⁶ The polygonal shapes of the wall sconces contribute to the overall art deco endorsement of geometric forms and of integrating the whole interior into one design concept. Moreover, the ballroom has an exposed wood ceiling in the southwest covered walk and in its northeast hall. Unfortunately, the references made by the timber ceiling to the Spanish Colonial Revival-style are negated by the obtrusive light fixtures and conduit in the front hall. More successful of the historicizing recollections are the wood columns, decoratively painted, placed in larger arched openings piercing the northeast and southwest sides at the second story as well as the pilasters and pylons flanking the stage.

The lobby area walls were of tile wainscoting with plaster above. Mirror(s) on the southwest wall were framed by decorative tile work. The lobby's northeast and southeast facades offered dancers seats by way of wood benches lining the walls, which were essentially iron punctuated fenestration. The northwest wall had a counter, marking the coat check access point. In stark contrast to the lobby, the music and rest rooms, projecting room, and coat check area lacked interior finish.

The dance area ceiling is made of celotex and divided into tiles 24" x 24" throughout. A decorative touch is the large frame, surrounding the modern stage lighting today, and marked intermittently and in the corners by applied ornament. These aesthetic extras exemplify the art deco proclivity for overlapping elements, here the main ceiling tiles and overlying sculpted tiles, for texture.

4. Mechanical Equipment:

Beginning in the 1920s, the park advertised its ballroom as an "air-cooled" facility. Yet, the ballroom's cooling system consisted only of the breezes blowing through the screens and iron openings surrounding the dance floor and its corridors. Vulnerable to the elements, ballroom advocates tried to promote its advantageous location on a bluff and its natural affinity for cool air as well as the cross ventilation created by the screened exterior walls. Members of the contract bands remember the ballroom as cold in April, when the park opened. They wore topcoats on stage. Photographs of the ballroom stage, occupied by Jack Corry's band, document the presence of fans on stage. Apparently as the summer progressed, fans were needed on stage to "air-cool" it. The Glen Echo Amusement Park

¹⁴⁵The second floor arches are about 2'6" in depth, so the columns line up one in front of the other. Adding support to the individual arches, within the larger opening, are two iron rods, two per arch. Each rod is turned, thus contributing to the overall aesthetic as well as acting as a brace.

¹⁴⁶There is evidence that these cylindrical lights illuminated the west and north corridors as well. Two are visible in the partitioned section of the west covered way and one shell remains in the former northeast corridor area. Note: These lights were wired by VIPs in the 1980s under supervision by C. Stanley Fowler, Jr.

ledger books included payments to the power company for the ballroom, so it definitely had electric capability to run those fans.¹⁴⁷ There was, and is still, no Heating, Ventilation, and Air Conditioning (HVAC) system in place to control the ballroom's environment -- unless the two large fans placed in the attic of the southeast wall qualify. These fans pulled air up from the dance floor and out onto the roof. The fans worked in conjunction with vents in the walls that defined the dance floor area of the ballroom.¹⁴⁸

Electricity powered the "spectacular" lighting effects inside the ballroom. Prolific in art deco designs was the use of concealed lighting, to give a diffused glow and accent architectural or ornamental highlights. Frequently, tubular lighting ran along the edges of the ceiling, yet were hidden, such as the lights discovered at Glen Echo. In the ballroom, light wells in the sills of the second floor arched openings held two flood lights and there was cove lighting at the top of the dance floor walls. These two seemingly invisible sources of light helped create the ballroom's mood.¹⁴⁹ Today, the well lights in one arched opening work and strip lighting was installed to simulate the effect of canopy lighting that radiated from cove lights along the ceiling's perimeter.¹⁵⁰ A third source of lighting in the Spanish Ballroom came from the wall sconces.

Until the remaining well lights can be restored, spot lights attached to a T-shaped metal arm, dangle from the arched openings. The lights literally hang from the archways' columns to light the first floor level. Modern stage lighting surrounds the stage and also shines from the ceiling, where additional spotlights have been rigged from government surplus (500 pound) bomb harnesses.¹⁵¹

Unfortunately, the lights flanking the lobby entrance, that glowed beneath the "BALLROOM" sign and vigas, are gone.¹⁵²

D. Site:

Situated on top of a bluff, directly above the George Washington Memorial Parkway and looking to the Potomac River and C&O Canal, the Spanish Ballroom stands on the southern edge of

¹⁴⁷Glen Echo Press Books, MARS, Glen Dale, Maryland; Wyrach, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 16-22, Glen Echo Park, Glen Echo, Maryland.

¹⁴⁸How these fans operated without drowning out the music is unclear.

¹⁴⁹In 1934, the Billboard reported that the ballroom's "Spanish effect" was created by vari-colored lights, subdued to a blend of color most pleasing. See Billboard (9 June 1934): 39, 43.

¹⁵⁰C. Stanley Fowler, Jr., Restoration of Original Ballroom Lighting, 1997. Report, Glen Echo Park, Glen Echo, Maryland.

¹⁵¹Personal Communication, C. Stanley Fowler, Jr., 1997-98.

¹⁵²Glen Echo Press Books, MARS, Glen Dale, Maryland; Wyrach, "Glen Echo on the Potomac," 1992, Interviews for film, Tape 16 -22, Glen Echo Park, Glen Echo, Maryland.

Glen Echo Park. Today the Spanish Ballroom is adjacent to the Crystal Pool plaza, although the pool is no longer extant, and faces the Carousel (north of ballroom) and the Administration Building across the park. Reminders of the amusement park era are all over the grounds; the closest example is the former "Dodge'em" or bumper car pavilion to the east. In front of the ballroom, spanning the length of its facade, is a picnic area. (Figure 15)

The different promenades and screened walkways in the ballroom allowed glimpses into the park, its location on the bluff provided a vista to the river away from the lights and noise of an amusement park. The visual experience of the ballroom, and the fantasy it enhanced, was heightened by this ability to see and be seen simultaneously, as well as having the ability to view the unspoiled landscape of the Potomac Palisades to the south. The lure of voyeurism, physically expressed in the areas overlooking the pool and balconies overlooking the dance floor, was only one connection between the Crystal Pool and Spanish Ballroom. Material and stylistic similarities between the attractions stemmed from the designer, Edward Schoeppe, responsible for the appearance of the Spanish Ballroom, Crystal Pool and Administration Building. Separated only by the sand beach, the pool and ballroom became inextricably linked in park goer's memories. The whole experience of the park blended together.¹⁵³

During the Glen Echo Amusement Park era, the ballroom was surrounded by a fortune teller, the "Laughing Lady," bumper cars, and the Derby Racer in addition to the Crystal Pool. Kiddieland actually adjoined the ballroom on its southeast wall. There was a shed over the Kiddieland pool and the roof of that structure connected to the ballroom. Also of note, the ballroom occupies the site of its forerunners -- the dance pavilions of 1911 to 1933. During the Chautauqua period, the Fine Arts Academy was located in the ballroom's spot.¹⁵⁴

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

1. Glen Echo Park, Glen Echo, Maryland. (NPS)

Glen Echo Dance Hall, revised section	01/04/1933
Crystal Ballroom & Glen Echo Art Gallery & Jungland	Spring 1975 (existing facilities survey)
Crystal Ballroom & Glen Echo Art Gallery, elevation and section	Spring 1975 (existing facilities survey)

¹⁵³Glen Echo Press Books, MARS, Glen Dale, Maryland; Wyrach, "Glen Echo on the Potomac," 1992, Interviews for film, Glen Echo Park, Glen Echo, Maryland. Advertisements link the two features from 1933 onward; most mentioned the ballroom and pool in the same breath, for example, Mac McGary's interview on tape 114.

¹⁵⁴Press Clipping, Times, August 1922, Glen Echo Press Books, MARS, Glen Dale, Maryland; Frank G. Corder, "History of Glen Echo," n.d., article, Montgomery County Historical Society, Rockville, Maryland; Wyrach, "Glen Echo on the Potomac," 1992, Interviews for film, Glen Echo Park, Glen Echo, Maryland.

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 46)

Crystal Ballroom & yurts & pottery shed	Spring 1975 (existing facilities survey)
Ballroom, renovation phase I: roof repairs	09/07/1979
Ballroom, renovation phase I: exterior repairs	09/07/1979
Spanish Ballroom, 1st floor shoring plan	08/1985
Puppet Company Playhouse, East Spanish Ballroom (beer garden)	n.d.

2. Denver Service Center, Technical Information Center, Denver, Colorado. (NPS)

Skooter Building	02/1925
Swimming Pools and Areas	02/1931
Dance Hall	01/1933
Entrance Restaurant and Office Building	10/1939
Renovation, Phase I of Spanish Ballroom	04/1981
Shoring and Stabilization of Spanish Ballroom	08/1985
Architectural Details, Retaining Wall	07/1959
Re-roof Pool Deck	02/1978
Correct Safety Problems@ Pool	08/1981
Stabilization of Pool Entrance	08/1985
Roof drain, Cuddle Up	08/1985
Roof repair, canopy	08/1985
Stabilization of floor in Carousel	08/1985
Plans&Elevation of Bumper Car Pavilion	05/1979
Stabilization of Bumper Car Pavilion	08/1985
Stabilization of Chautauqua Tower	08/1978
Belfry Tower	n.d.
Plan&Elevation of Chautauqua Tower and Barn	n.d.
Yellow Barn	08/1985

Two property surveys exist for Glen Echo Park in the Denver Service Center's collection, one done in 1941 for the Baltzley heirs and the other in 1952. Copies of plats recorded in 1957, 1958, and 1960, are stored in Denver as well as topographical documentation for the town and park, hydrological maps (1985, 1986, 1994), aerial photographs (1965, 1984), and proposed archaeological survey information (n.d.). Plus, the Denver Service Center's Technical Information Center holds microfilm copies of the several site plans (1992), development plans (1970, 1971), and an interim plan (1979) for the Glen Echo Park area. The Technical Information Center also maintains documents produced when utilities came into, or were altered within, the park; these date primarily between the 1950s and 1993. Likewise, documents relating to transportation into and out of the park are held in Denver. An "Existing Conditions" report (1981) and an "Existing Facilities Survey" (n.d.) are on file, too.

B. Early Views:

1. Theodor Horydczak Collection, Prints and Photographs Division, Library of Congress.

A selection of images from this collection may be seen on the website for Glen Echo Park and the Spanish Ballroom within that site (<http://www.nps.gov/glec>); these images were displayed under the auspices of the Library's exhibition, "Washington As It Was," featuring Horydczak's photographs from 1923-59. Copies of the photographs, however, must still be obtained from the Library of Congress.

2. Richard A. Cook Collection, Gaithersburg, Maryland.

Copies of the collection photographs are on file at Glen Echo Park, George Washington Memorial Parkway, Maryland.

3. Abram Baker Collection, Clementon, New Jersey.

Copies of the fifty photographs in this collection are on file at Glen Echo Park, George Washington Memorial Parkway, Maryland.

4. Glen Echo Town Hall, Glen Echo, Maryland.

Original renderings of the Glen Echo Dance Hall and of the Crystal Pool at Glen Echo Park by Alexander, Becker & Schoeppe, architects and engineers, Philadelphia. These two views, plus an aerial photograph, were given to the Glen Echo Town Archivist, Nancy Long, by the last Glen Echo Amusement Park Superintendent, Emory Crouch, when the park closed in 1968.

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GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 55)

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¹⁵⁵Text advertising the Crystal Pool reads, "Glen Echo Park, the free admission amusement and recreational center located at Glen Echo, Maryland, adjacent to the Nation's Capital reached by De Luxe Capital Transit Street Cars or Conduit Road auto highway, is open each year from early in May to the middle of September. It presents more than fifty features and this very modern swimming pool with seashore sand beach. Accommodations are provided for 3,000 persons, known as the Crystal Pool, it is unique in that it comprises a swimming area, Deep Water Area, a separate Diving Basin, and a Kiddy Pool. Its water capacity is one million and one half gallons constantly circulating through a battery of giant filters and since its construction and operation in 1931 has maintained a one hundred percent operating record with the Maryland State Board of Health." This post card pre-dates the 1940 "malicious report that a girl was bitten by a snake at the [park] and died...That snakes were in the swimming pool..." (Text from an advertisement placed by Leonard B. Schloss in the Washington area newspapers, copy seen in Historic Structure Report, pg. 111-117, and in the Washingtoniana Collection, Martin Luther King Library). The NPS filled in the Crystal Pool in 1982 for use as grass covered picnic areas.

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D. Manuscripts/Collections:

Columbia Historical Society, Washington, D.C.

The Historical Society maintains the John Clagett Proctor Collection, which emphasizes the C&O Canal rather than the Park itself, and the Society's vertical files, which include newspaper clippings and materials about the Park's recent history, that is the segregation and sale, and some Chautauqua nostalgia.

Glen Echo Park, Glen Echo, Maryland.

Glen Echo Park records include video and newspaper clippings about the Park. Also on site there are copies of Richard A. Cook Collection and Abram Baker Collection photographs and slides, as well as microfilm copies of account books, press scrapbooks, and park records ca. 1891-1968 collected by Richard Cook. The original books were obtained from Emory Crouch by Richard Cook and presently are stored at the Museum Resource Center (MRCE), formerly known as the Museum and Archaeology Research Regional Storage Facility (MARS), of the National Park Service per a long-term loan agreement between Mr. Cook and the Park Service.

The Library Company of Philadelphia, Philadelphia, Pennsylvania.

The library has five glass plate negatives, of which is developed as a viewing sample, of the "Boulevard Pool" in Philadelphia. It too was designed by Edward Schoeppe, architect, of Alexander, Becker and Schoeppe, 1602 Spruce Street, Philadelphia. This pool also surfaces in a 1942 map of the city held in the Map Collection, Logan Circle Library, Philadelphia. The pool closed in the 1950s.

Montgomery County Historical Society, Rockville, Maryland.

Press clippings, photographs, and miscellaneous materials relating to the recent history of Glen Echo Park and its restoration/fundraising efforts.

Richard A. Cook Collection, private, Gaithersburg, Maryland.

Manuscripts, photographs, and documents relating to the history of Glen Echo as both a Chautauqua site and an amusement park site. Microfilm copies were made for Glen Echo Park, and are available

for research through the National Park Service.¹⁵⁶

E. Sources Not Yet Investigated:

Abram Baker Collection, private, Clementon, New Jersey.

Chautauqua Institution, Smith Memorial Library, Chautauqua, New York.

Martin Luther King, Jr., Memorial Library, Washington, D.C.

The library maintains a "Washingtoniana Collection" in its vertical files, which include press clippings and other materials relating to Glen Echo from the 1930s to the 1970s.

Leonard B. Schloss Collection, Performing Arts Research Center, New York Public Library, New York, New York.¹⁵⁷

Located within the theatre department of the Performing Arts Research Center, the Schloss Collection is accessed by call number *ZC182 and contains a microfilm copy of a scrapbook given by Schloss's wife as well as a clipping file. The theater department also maintains clipping files on individual amusement parks

Robert A. Traux Collection, private, Washington, D.C.

Mr. Traux is a photographic consultant to the Columbia Historical Society and has donated many items to the historical society's collection. However, Traux held onto the Marsh & McLennan Insurance report, dated July 1934, for Glen Echo Park. A facsimile is included in the Historic Structure Report (1987), p. III-200 to III-204. Marsh & McLennan Insurance, Inc., was based in New York and Chicago.

F. Supplemental Material:

1a. Advertisements for the Ballroom, Glen Echo Press Books, 1917-25; 1936; and 1944-54

<u>Ballroom Attraction:</u>	<u>Year:</u>	<u>Advertised As...:</u>
	1917	"Dreamy waltzes, giddy one steps" "Best music in the South for dancing"
Charles O Mills Orchestra Sol Minster's Military Band		The "regular band"; 10 piece orchestra Sunday concerts

¹⁵⁶The Park has microfilm copies, but recommends using the original materials held in the Park Service storage facility, MARS, in Glen Dale, Maryland.

¹⁵⁷Catalogued incorrectly (as of 6 August 1997), so it may be difficult to find without the call number. Persevere!

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 59)

Marimba Band from Guatemala		Special attraction
Antonio Celfo's Band	1918	
Charles O Mills Orchestra		Washington's "favorite bandmaster"; concerts The "regular band"
	1919	
Charles O Mills Orchestra		Glen Echo Park: "grand glorious galaxy of gorgeous gleeful gaiety"
Antonio Celfo's Band		"Best music hereabouts" Favors waltzes to jazz music in a "back to the waltz movement"
	1920	
Charles O Mills Orchestra		Plays jazz to classics; concerts
Antonio Celfo's Band		
Sol Minster's Band		"Devotees of jazz fill park"
	1921	
Charles O Mills Orchestra		A "new" orchestra of 12, called "the jazz 12" Local boy Harry A. King known for jazzy violin playing to play w/ Mills Plays "jazzy music" in concerts Concerts
Antonio Celfo's Band		
Sol Minster's Band		
	1922	
A.L. Oehmann Orchestra		"New ballroom for proper dancing...the last word in dance places" Offer free admission to red heads or every "bonafide blonde" lady, depending on night A "corking" orchestra to supply music Schloss ban "clowning on stage" during rhythmic jazz
Sol Minster's Band		A special combo orchestra, called "Oehmann and his Jazz Jesters" and described as "all the rage with dancers" Free concerts
	1923	
A.L. Oehmann Orchestra		"Joy aplenty"
		Enlarged orchestra of 12 plays snappy music; called "Oehmann's jazzers" or the "joyous jazzers"
	1923	
		Ballroom a "popular fox trot place"

		Ladies on floor by 9 o'clock dance free
A.L. Oehmann Orchestra		Re-organized orchestra, still 12 pieces, plays "jungle jazz" or "peppy, snappy music"
Sol Minster's Band		All saxophone band of 20 artists gives concerts
	1924	Free dancing for "bobbed hair"- age, color, curly or straight not matter
A.L. Oehmann Orchestra		"Andy Oehmann and his zippy rythmonicers," orchestra of 10 who use 32 instruments play a waltz and jazz program Add Irene May, a vocalist to group that includes Bill Thrift, on sax, Ralph Fox, on drums, and Herbert E. Towne, on banjo
	1925	Ladies night on Mondays and Wednesdays
Happy Walker and his Golden Pheasants		Plays "peachy peppy music" and takes requests from dancers Kate Smith, "Washington's most popular singer of the jazziest of jazz songs," joins group Play a new foxtrot, "the flapper's wife"
	1936	"Toe-tingling program of dance music" "Band tonight politely proffer particularly pleasing tinkling tunes for your dancing" Waltz and Swing -- dances of choice Radio broadcasts from WRC and from WJSV
Dave McWilliams Orchestra		A 12 piece swing band whose music is "sweet swingy and peppery" and who plays "Broadway dance tunes"and "a rhythm high, wide, and handsome" Orchestra directed by Phil O'Brien; Jo Jump on bass; brass team: Bill Olsen, Bobby Black, Hymie Berman; George Graces, piano; and Dave McWilliams, drums

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 61)

		Also have Jerry, a bulldog, in the band ¹⁵⁸
	1944	Jitterbug -- dance of choice
Paul Kain Orchestra		W/ vocalist Sharron Terry
	1945	Jitterbug -- dance of choice
Paul Kain Orchestra		12 pieces plus vocals by petite Lila Lee Stewart; later, Sharron Terry back to sing
	1946	
Jack Corry Orchestra		"Modern" band of 12 provide own brand of fireworks Vocals by Kay Linton
	1947	Waltz or jitterbug -- dances of choice
Jack Corry Orchestra		14 instrumentalists and entertainers W/ Mildred Kirke, a charming singer, "his music makes you dance," and "keeps dancing feet tingling and twitching"
	1948	
Paul Kain Orchestra		W/ vocals by Helen Martin "Popular Jimmy Nichols giving out favorite vocals"
	1949	Change policy and prices for traveling tour bands to play in Glen Echo
George Towne and his Orchestra of 12 Gene Williams and his orchestra of 12 Three Sons and the famous band of Lee Castle Jerry Wald Glen Gray and the Casa Loma Orchestra		Plays "up to the minute" music W/ Robin Scott vocalist W/ vocalist Frances Lynne W/ Julie O'Brien vocalist
Sammy Ferro and his Orchestra of 7		To play rest of season (July -) after touring bands fail to draw crowds; Ferro's local band

¹⁵⁸In 1936, Jerry the dog was five years old. His birthday party took place in the Ballroom complete with cake and ice cream and cat chasing. He barked on cue and his antics made the papers. Apparently, Jerry did not like the new tango, arranged by Parey Eaton, and refused to bark at appropriate times. He preferred the previous year's number, "Lady of Spain." See Clippings, 1936, Glen Echo Press Books, MARS, Glen Dale, Maryland.

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 62)

(union local 161) included Ross de Roy, Jack Torregrossn, Stix Hartman, Fran Grady, Ben Lary, Wally Hock, and Ferro.

Beauty Contest

"Virginia Mayo Proportions" contest advertising the movie, "The Girl from Jones Beach," starring Virginia Mayo and Ronald Reagan

1950

Schloss retire; Gerald P. Price named mgr.

Sammy Ferro's Band
Square Dances, called by Ralph Case

Thursday nights; Ferro's "Kountry Kuzzins" played and the dances were broadcast on WEAM from 9:30 to 10 o'clock

1951

Sammy Ferro's Band
Sam Donahue
Tommy Dorsey
Boyd Rayburn

1952

Glen Echo Park was "Date Bait"

Connie B. Gay Town and Country
Tom Darlington Orchestra
Sammy Ferro and his Orchestra
Ray Anthony and the Skyliners
Charlie Barnet
Hector Barroso and Orchestra
Jimmy Dorsey and his great dance band
Ralph Flannagan
Guy Lombardo
Billy May Band
Vaughn Monroe
Stan Kenton and his Band

Square dance

Johnny Long and Orchestra

W/ new vocal discovery, Chris Connors
"Now famous jump numbers"
W/ vocalist Peggy Barrett
For WMAL day
W/ vocalist Barbara Hammond
Billed as "top college band in country"
"All girl orchestra" of 11
W/ Alicia Wallace to sing

Freddie Shaffer
Charlie Spivak

"School's Out Party"

WMAL's Jim Gibbons host dance contest

WMAL recorded music
Contests

Friday nights, 8 o'clock to 8:30 pm
"Miss Photogenic"; "Mrs. Washington"; "Miss
Glen Echo"
Audition to sing w/ Ralph Flannagan & his
Band

1953

Connie B. Gay
Tom Darlington
Toby Tyler and his Orchestra
Roy Stevens and his Orchestra
Freddie Shaffer and angel orchestra
Billy May
Ralph Marterie
Stan Kenton and his Orchestra
Ray Anthony and his Chesterfield Orchestra

Square dance
Opens the dance season
Ladies night

1b. Attractions in the Ballroom, National Park Service, 1974, 1977-1997¹⁵⁹

Ballroom Attraction:

1974

Ralph Case & the Old Time String Band
Ohio Valley Park Players
Morgan Family
Jim Ringer
Hickory Wind
Grass Menagerie
Ted Strader
Liz Meyer and Friends
Bluegrass Association
Irish Ceili

Tracy Schwartz
Steel Unlimited
Takoma Mandoleers

1977

Joe Blunder
Cub Hill Cloggers
Bob Dalsemer & Port City Promenaders
Barbara Harding

¹⁵⁹Excerpts from material compiled by C. Stanley Fowler, Jr., Ranger, Glen Echo Park, Glen Echo, Maryland.

Heritage Dancers
Steve Hickman
Waltzing Party

1978

Austrian-Bavarian Dance Company
Boss Town Buzz Steps
Bob Dalsemer
English Country
Footloose Cloggers
Grand Waltzer's Ball

Steve Hickman
Barbara Harding
Heritage Dancers
Irish dances
Dudley Laufman
New Sunshine Jazz Band
Ralph Paige
Schuhplatters

1979

Sunday "tea dances"
Courtly Dances of the Renaissance
Folk dances
Irish dances
Washington Folklore Society

Fred Breunig
Bob Dalsemer
Heritage Dancers
Dudley Laufman
Peascods Gathering
Lou Shapiro

1980

Saturday night dances

Irish dances

Square, folk, period, ballroom dances to live
music

The Band from Tin Pan Alley
Boss-Town Buzz Steps
Bob Dalsemer
Peascods Gathering
Lou Shapiro
John Washburn

1981

Saturday night dances
Folk dances & festival
Greg Reynolds Dance Concert
Irish dances

The Band from Tin Pan Alley

1982

Courtly Dances of the Renaissance
Folk dances
Glen Echo Dance Theater
Saturday night lessons & dances

The Band from Tin Pan Alley
Kate Charles
Frankie Condon and Orchestra
Bob Dalsemer
Bridget Edwards
Pete LeBerge
Lou Shapiro

Sunday night dances

1983

Irish dancing
Saturday night dances
Victorian waltz night

Capital Quadrille Quicksteps Orchestra
Tom Cunningham Dance Orchestra
Double Decker String Band
Bridget Edwards & friends
Steve Hickman
Tom Hines
Peascods Gathering
Lou Shapiro
John Simmons

WRC 16 piece orchestra

1984

Tuppence Blackwell
Blarney Stones
Bernie Chalk
Tom Cunningham Dance Orchestra
Bob Dalsemer

Bridget Edwards
Fiddlestyx Connection
Chip Hendricks
Steve Hickman

1985

Blarney Stones
Boys of the Lough from Ireland
Caledonia
Capital Quicksteps
Celtic Thunder
Kate Charles

Cranberry Lake Jug Band
Critten Hollow SB
Bob Dalsemer
Larry Edelman
Bridget Edwards
Fiddlestyx

Brad Foster
Full Fiddlestyx
Full Tilt

Hold the Mustard
LaBottine Souriante
Le Petit Blanc
Powder Eagle
Red Mule
Doc Scantlin's Red Hot ...
Shuffle Creek Cloggers
Spaelimmenninir
Sweet Potatoes
Todd Whittemore
Wild Asparagus

Victorian Waltz night
Ceili dances

1986

Blarney Stones
Bluestein Brothers
Caledonia
Capital Quicksteps
Chicken Chokers
Contrasts
Critten Hollow
Devil among the Tailors
Federal Jazz Commission
Full Fiddlestyx
Hoboto

Hold the Mustard
Imperial Palms
Mighty Possums
Mountain Valley Girls
Soda Bread
Thompkins County...
Triple Delight
Vegetables on Parade
Wild Asparagus

Folk festival
Foxtrot, Jitterbug, & Waltz contests; singles & students nights
Washington Irish Festival

1987

BLT
Caledonia
Cape Bretton
Capital Quicksteps
Critton Hollow
Evening Star
Fiddlestyx
Foregone Conclusion
Fresh Fish

Mark Glickman et al
Hold the Mustard
Mighty Possums
Rude Girls
Soda Bread
Strings & Things
Bill Wellington....
Wild Asparagus

1988

Capital Quicksteps
Hold the Mustard
Horseflies
Wild Asparagus

1989

Beausiel
Blarney Stones
BLT
Child's play
Tom Cunningham Dance Orchestra
Daryl Davis Band
Heartbeats

Hell benders
Hillbillies from Mars
Hold the Mustard
Nasty Habits
Roustabout
Swallowtail

1990

Allons Zee, ...
A Band Named Bob
Beyond the Beltway
Big Joe and the Dynaflows
Body Rockers
Deanna Bogart
Caledonia
Capital City Big Band
Capital Quicksteps
Kate Charles
Frankie Condon
Contra Doctors
Critten Hollow
Tom Cunningham Dance Orchestra
Devil among the Tailors

Die Alte Kameranden
Doc Dikeman
Dukes of Earl
Eisenhowers
Evening Star
1st Original Sin
Fresh Fish
Hard Cider Boys
Hell benders
Steve Hickman
Hold the Mustard
Hot Jazz
Hots Ragtime Orchestra
Jazz mania
The Jig Is Up

Klesmos
Lerner Ensemble
Little City String Band
Little Red & the Renegades
Mahlathini & the Mahotella Queens
Mighty Possums
Original Swingabilly Band
Ozones
Tom Principato Band
Retrospects
Roustabout

Saris an
Soda Bread
Swamp Opera
31 Fiddles
Triple Delight
Tripping Upstairs
Uptown Rhythm Kings
Village Jazz Band
Wild Asparagus
Yankee Ingenuity

Ceili, Folk, and Ragtime dances

Washington Swing Dance Committee begins sponsoring dances in the Ballroom

1991

Allons Y
Beyond the Beltway
Big Joe & the Dynafloes
Big Nite Out
Bitter Creek ...
Blarney Stones
Evo & Jemmy Bluestein
Deanna Bogart
Caledonia
Capital City Big Band
Capital Quicksteps
Common Sense
Contra Doctors
Critten Hollow
Tom Cunningham Dance Orchestra
Daryl Davis Band
Devil among the Tailors
Die Alte Kameranden
Dukes of Earl
Evening Star
Fiddlestyx
Fit as a Fiddle
Gale Force
Goin' Crazy
Heartbeats
Helicomiskey
Hell benders

Kaleidoscope
Bill Kirchen & Too Much Fun
Lerner Ensemble
Little Red & the Renegades
Martin's Flight
Sandy Mitchell & friends
Mighty Possums
Moose Chowder
New Columbia Foxtrot Orchestra
New Original Sin
Peabody
Poodles
Porcupine Chasers
Roustabout
Screaming L-7s
Soda Bread
Some Fish
Swallowtail
Triple Delight
UFO
Uptown Rhythm Kings
Whitesides
Wild Asparagus

1992

Area Code 301
Bad Influence
A Band Named Bob
Beyond the Beltway
Big Joe & the Dynaflows
Big Nite Out
Blarney Stones
Blue Bamboo
Deanna Bogart
Capital Quicksteps
Roy Carrier & ...
Cheshire Cats
City Slicker
Critten Hollow
Tom Cunningham Dance Orchestra
Daryl Davis Band
Bruce Daigrepone
Devil among the Tailors
Liz Donaldson & Howard ...
Evening Star
Fiddlestyx
Footloose
Fresh Fish
Future Geezers of America
Go Cat Go
Gold Dust
Heartbeats
Helicon
Hell benders
Steve Hickman
The Hicks
Hots Ragtime

June Apple
Bill Kirchen & Too Much Fun
Klesmos
Lerner Ensemble
Martin's Flight
Mighty Possums
New Columbia Foxtrot Orchestra
New Original Sin
Old Timers
Ozones
The Pegheads
Polka Pants
Tom Principato
Quadruple Delight
Red Hot Swinging Johnsons
Reunion Band
Routsabout
Sasparilla
Screaming L-7s
Soda Bread
South 40
Southbound USA
Starlite Octet
String Beings
Swallowtail
Uncle Gizmo
Jay Ungar & Molly Mason
Velcro Monkeys
Walt Wagner & the Saranades
Wild Asparagus
Zim Zimmarel

Ceili dances

1993

Alexander & the Reel ...
Beyond the Beltway
Big Joe & the Dynaflows
Blue Bamboo
Evo & Jemmy Bluestein
Deanna Bogart & Mitch Woods
Capital Quicksteps

Roy Carrier
Caruther's Others
Celtic Naught
Celtic Thunder
Clayfoot Strutters
Crabtown Big Band
Tom Cunningham Dance Orchestra

John Delaphose
Daigrepone
Dukes of Destiny
Evening Star
Fiddle heads
Fiddlestyx
Fundhorn Trio

Footloose
Fresh Fish
Future Geezers of America
Goin' Goin' Gone
Goldenwood
The Greenfield Dance Band
The Heartbeats
The Hicks
Andrea Hoag & friends
Hot Jazz
Hots Ragtime
The Jig Is Up
June Apple
Cathy Ponton King
La Fuerza
Lerner Ensemble
Loaded Roller
Rod Miller
Sandy Mitchell's friends
Mighty Possums

Muscle Tones
New Columbia Swing Orchestra
John's O'Irish
Octondre
Once Around the Floor
P & the Mysterians
Pegheads
Pillows of Society
The Plugged Nickels
Tom Principato
Rags & Bones Band
Ran romance
Red Hot Swinging Johnsons
Red Mule
Rhythm Rats
Steve Riley
Aldus Roger & Harry LaFleur
Roustabout
Screaming L-7s
The Smart Alex
String Beings
Tasso
Three Amigos
Triple Delight
Uncle Gizmo
Velcro Monkeys
Walt Wagner
Wild Asparagus

1994

Alexander Reel Time Band
Elke Baker & friends
Basin Brothers
Bearded Bamba
Beyond the Beltway
Big Nite Out
Deanna Bogart
Bones & Drones
Blue Bamboo
Brandt, Brandt, Jacobs, & ...
Roy Carrier
Celtic Thunder
Clayfoot Strutters

Charlie & friends
Crabtown Big Band
Creole Zydeco Farmers
Critten Hollow
Tom Cunningham Dance Orchestra
Deadbeats
Devil among the Tailors
Fiddlestyx
Folk Remedy
First Jumpers
Fundhorn Trio
Future Geezers of America
Goin' Goin' Gone

Grand Picnic
Steve Hickman
Andrea Hoag & Pilzer
Hot Jazz Orchestra
Hudson Bay Band
Jump Off Rockers
June Apple
Cathy King
LaFuerza
[Little Red & the?]Renegades
Local Hero
Mando Mafia
Masterson & Blackburn
The Meander Bobs
Mighty Possums
New Columbia Swing Orchestra
Paramount
Pegheads
Tom Principato
Willis Prudhomme & the Zydeco Express
Rhythm Grinders
Rick & Rhythm Sisters
Steve Riley

1995

Adam's Housecat
Laurie Anderson & friends
Elke Baker & Larry Ungar
Basin Brothers
Beyond the Beltway
Big Joe & the Dynamites
Rex Blazer & Anita
Blue Bamboo
Deanna Bogart
Brandt, Brandt, & Jacobs
Lil Brian & Zydeco Train
Carousel Orchestra
Roy Carrier
Celtic Knot
Celtic Thunder
Crabtown Big Band
Creole Zydeco Farmers
Tom Cunningham Dance Orchestra

Roller Coaster
Roustabout
Sarsaparilla
Ann & Marc Savoy
Doc Scantlin
Silver Strings
Ski Bunnies
Smart Alex
Some Assembly
Spare Change Boys
Squeeze Bayou
Francis Street
String Beings
Super 400s
Swallowtail
Swingadero
Terpsichore
Dr. Twanley's Audio ...
Uncle Gizmo
Velcro Monkeys
The Waits
Walt Wagner
Wild Asparagus
Mitch Woods

Daryl Davis Band
Geno Delafosse
Expanding Universe
Fiddlestyx
Thomas Fields
Folk Remedy
Footloose
Fundhorn
Future Geezers of America
Goin' Goin' Gone
Greenfield Musicians
Steve Hickman
Andrea Hoag & Dave Wiesler
Hoover Uprights
J Street Jumpers
Doug Jay & the Blue Jays
Joseph Soh Ngwa
Jump Fingers

June Apple
Cathy King
Laura & the Lava Lamps
Last Gaspe
Local Heroes
Lucrative Gig Boys
Mando Mafia
Martin's Flight
D.L. Menard
Microchasm
Mississippi & the Mudcats
Mighty Possums
Molsky, Staffinnini, Molsky
Moose Chowder
Moving Cloud
New Columbia Swing Orchestra
Nighthawks
Nightingale
O'tones
Peaches O'Dell
Andy Porter & the Bellhops
Potato heads

Tom Principato
Willis Prudhomme & Zydeco Express
Aldus Roger & Harry LaFleur
Roustabout
Sarsaparilla
Savoy/Doucet
Scrod Pudding
17 Strings & 88 Keys
Sevilles
Silver Strings
Some Assembly
Squeeze Bayou
The Starlite Octette
String Beings
Supreme Waltz Trio
Swallowtail
Jude Taylor
Taylor/Hickman/Jenson
Terpsichore
Uptown Rhythm Kings
Vienna Strings
Walt Wagner
Whipper Snappers
Wild Asparagus

1996

Adam's Housecat
Chris Ardoin
Halas O'Aulani
Elke Baker & Larry Ungar
Elke Baker & David Wiesler
Bamca & Balkanto
A Band Named Bob
Basin Brothers
Beyond the Beltway
Big Joe & the Dynaflows
Big Nite Out
Brandt, Brandt, Jacobs
Blue Bamboo
Roy Carrier
Celtic Knot
Celtic Thunder
Child's Play
Clayfoot Strutters

Seamus Connolly, ...
Contra Rebels
Creole Junction
Creole Zydeco Farmers
Tom Cunningham Dance Orchestra
Daryl Davis Band
Geno Delafosse
Liz Donaldson
Eric Felton
Fiddlestyx
Folk Remedy
Fresh Fish
Fundhorn Trio
Grand Picnic
Gorden, Mitchell, & Donaldson
Harry & the Cajuns
Herperella
Steve Hickman

Andrea Hoag & Bob Pasquello
Hoover Uprights
Hotfoot
Hudson Bay Band
J Street Jumpers
Ellen Jacobs & friends
Doug Jay & the Blue Jays
June Apple String Band
Paul Kengno/Joseph Soh Nwga
Cathy King
Mike Lange's Boogie Express
Laura & the Lava Lamps
Laura Lennick & John Devine
Local Hero
Lone Starlets
Machaya Klezmer
Mando Mafia
Martin's Flight
D.L. Menard
Microchasm
Mighty Possums
Sandy Mitchell & friends
Moose Chowder
New Columbia Swing Orchestra
New Devils
Ngura Supartha
Nighthawks
Nightingale
O Sevens
O'tones
Peaches O'Dell

Pig's Eye Landing
Raise the Roof
Rhys' Pieces
Rhythm Grinders
Rockin Bones
Roustabout
Screaming L-7s
Sevilles
Silver Strings
Some Assembly
Sraelimenninir
Squeeze Bayou
String Beings
Sunset Royal Orchestra
Swallowtail
Taylor & Schuman
Terpsichore
Tisza Ensemble
Traveling Lundbethes
Uncle Gizmo
Uptown Rhythm Kings
Velcro Monkeys
Vienna Strings
Virginia Wolves
Walt Wagner
Waltz on a Dime
Wild Asparagus
Mitch Woods
The Wright Touch
Zydeco Craze

1997

Adam's Housecat
Chris Ardin
Elke Baker & Dave Wiesler
Balfa Toujours
Basin Brothers
Beausoleil
Big Hoedown & Screaming L-7s
Big Joe & the Dynafloes
Blue Bamboo
Deanna Bogart

Maggie Brown's Favorites
Caledonia
Roy Carrier
Child's Play
Coco Old-time String Band
Contra Rebels
Crazy Rhythm
Creole Junction
Creole Zydeco Farmers
Tom Cunningham Dance Orchestra

Dancing Beers
Daryl Davis Band
Geno Delafosse
Devine & Hickman
Liz Donaldson, Steve Hickman
Fiddlestyx
Thomas Fields
Fink & Marxer
Folk Law
Folk Remedy
The Freight Hoppers
Fundhorn Trio
Girl Sisters
Hens and Roosters
Herperella
Hix
Andrea Hoag & Dave Wiesler
Hoover Uprights
Hot Foot
J Street Jumpers
Ellen Jacobs & friends
Doug Jay & the Blue Jays
June Apple
Cathy King
An Lar
Laura & the Lava Lamps
Laura Light
Lone Starlets
Machoya
Mando Mafia
Martin's Flight
Microchasm
Mighty Possums
Rodney Miller Band
Mills, Hoag, Pasquerello
Nathan and the Zydeco
New Columbia Swing Orchestra
New Devils
New Fundhorn
Nighthawks
Northern Comfort
O'tones

Peaches O'Dell
Please & Thank You
Willis Prudhomme
Raise the Roof
Rebels w/o Applause
Reckless Abandon
Roustabout
Sarsaparilla
Richie Schuman
Scrod Pudding
Sevilles
Silver Strings
Spank
Squeeze Bayou
String Beings
Strings & Things
Sunrise Royal Orchestra
Swallowtail
Swing on a Dime
Swing Speak
Taylor & Schuman
Terpsichore
Tomczak, Murphy, Langfo...
Tritones
Tulla Ceili Band
Vienies Operata
Wabash Cannibals
Walt Wagner
The Waltz Devils
Waltz du Jour
Waltz on a Dime
Waltz on the Run
Waltzin' Leprechauns
Wild Asparagus
Mitch Woods

2. Vendors/Concessions Paid by Glen Echo Amusement Park, 1914-1919

Vendor Name	Park Concession
George G. Whitney Mrs. Mattie Whitney	Boats Candes (sic) after 1916
Jacob B. Wolfmann	Photography Booth, Japanese Rolling Ball, Doll Wheel Light, and Darts
George Furmage	Lights
Cohin Wasserman	Dart Game
American Security Company	Skee Ball
HC	Lunchroom and Sausage Stand
J.L. Hammock	Vending Machines
New Booth	Candy Wheel
E.J. Lauterbach	Shooting Gallery

3. Vendors/Concessions Paid by Glen Echo Amusement Park for the Ballroom, 1920-1926

<u>Vendor Name:</u>	<u>Service Rendered:</u>	<u>Years Paid:</u>
Antonio Celfo	Band	1920-21
Myer Goldman	General Expense (dance)	1920
Sol Minster`	Band	1920-21, 1923
Leonard B. Schloss`	Dance	1920-26
W.T. and F.B. Weaver`*	Dance	1921, 1925
Geo E. Walker`	Dance	1921, 1925
Barber and Ross	Dance	1921, 1925
Samuel Eiseman and Co.	Dance	1921
Chas M. Stieff`	Piano Rental	1921-26
Agnes Buckley	Dance	1921
W.B. Robertson**	Dance	1921
C. Adams	Scrape Floor	1921
Advertiser's Art Studio	Dance Drawings (poster)	1921
N.E.S. Co.	Dance	1921, 1925
F.M. Finlon	Dance (mirror)	1921, 1924
Frank Libby and Co.***	Dance	1921
O.R. Evan and Bro., Inc.`	Dance	1921, 1925
P.E. Appliance Co.`***	Dance	1921

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 76)

Wash Railway & Elec Co`	Dance	1921
PEPCO`	Dance; lamps	1921; 1925
National Electric Supply Co.`		1921
A. Zichtel and Co.`	Dance	1921
American Society of Composers Authors and Publishers	License	1922-26
The Whiz Wax Co.`	Floor	1922-25
A.L. Oehmann	Band	1922, 1924
Guy Curran and Co.	Dance	1924-25
S. Hanlein`	Dance	1924
Lansburgh and Bro.`	Dance	1924
Lehmann Sales Co.	661/3 silk	1924
Geo G. Bradley	Dance	1924-25
E.J. Murphy`	Dance	1921, 1925
J.E. Hurley****	Dance	1925
Lombard and Ludwig Inc.	Dance	1925
Loretta Buckley	Dance	1925
Atwood and Rupprecht	Dance	1925
 William H. Dentzel` *****	 Dance	 1921, 1925
S. Beckett	Artwork	1925
O.S. Crumbaugh	Dance	1925
Stephens and Woeste	Dance	1925
W.S. Tipton	Exp. of Return Crystal Ball to Cinc'y	September 1925
W.S. Tipton	Dance	1926

`Also appear in Voucher Checkbook for Glen Echo Amusement Park, 1921-24

*Account Book also notes grounds and carousel service

**Account Book also notes grounds and midway service

***Account Book also notes grounds, carousel, and coaster service

****Account Book also notes coaster service

*****Account Book also notes carousel service

4a. Holiday & Saturday Attendance for the Ballroom, Glen Echo Amusement Park, 1921 -
1924

	Tickets Sold to Ladies (25c)	Tickets Sold to Gents (50c)	Tickets Sold to Couples (75c)	Total Attendance for Day
1921				

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 77)

05/14 - Opening Day	588	577	n/a	8,000
05/21	611	561	451	10,000
05/28	258	341	240	12,000
05/30 - Memorial Day	78	425	443	12,000
06/04	264	460	545	6,250
06/11	232	269	199	2,000
06/18	618	504	384	9,000
06/25	430	479	291	8,250
07/02	415	466	312	8,000
07/04 - Independence	508	376	273	15,000
07/08	412	349	282	7,000
07/16	502	433	355	5,500
07/23	475	443	316	6,500
07/29 & 07/30	587	463	312	6,500
08/06	452	446	291	5,500
08/13	354	379	181	4,500
08/20	510	432	258	5,500
08/27	409	330	252	4,000
09/03	219	287	205	2,500
09/05 - Labor Day	576	389	361	7,500
09/10 - Last dance	202	445	342	6,000

1922				
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GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 78)

05/13 - Opening Day	621	721	382	10,000
05/20	595	634	409	7,000
05/27	349	467	232	3,250
06/03	321	511	282	3,000
06/10	437	469	283	7,000
06/17	219	338	215	2,500
06/24	462	436	295	6,000
07/01	362	418	207	6,000
07/04 - Independence	315	252	194	3,000
07/08	392	427	294	4,500
07/15	469	454	261	4,000
07/22	403	409	208	4,000
07/29	357	425	270	4,000
08/05	427	539	254	5,000
08/12	419	447	228	3,500
08/19	383	448	226	3,500
08/26	451	403	234	3,500
09/02	302	280	227	2,100
09/04 - Labor day	350	526	229	8,500
09/09 - Last Dance	559	436	266	3,500

1923				
05/12 - Opening Day	362	452	261	4,500

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 79)

05/19	521	632	335	
06/09	505	494	283	5,000
06/16	452	473	298	6,500
06/23	161	209	111	1,750
06/30	398	411	218	4,000
07/04 - Independence	448	329	223	10,000
07/07	447	435	213	6,500
07/21	391	351	171	5,000
07/28	136	200	105	750
08/04	321	318	207	3,500
08/18	336	350	189	3,750
08/25	331	292	178	3,000
09/01	281	223	186	3,500
09/03 - Labor Day	345	211	186	3,500
09/08 - Last Dance	401	328	210	3,000

1924				
05/12 - Opening Monday	95	93	69	1,500
05/17	439	487	235	6,000
05/24	175	231	122	2,000
05/31	282	274	182	5,000
06/07	320	335	206	6,500
06/14	288	278	171	5,000
06/21	215	211	138	4,500

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 80)

06/28	262	192	146	4,000
07/04 - Independence	139	230	n/a	12,000
07/05	324	296	n/a	2,750
07/12	384	339	n/a	6,000
07/19	368	355	n/a	4,250
07/26	277	211	n/a	2,800
08/02	341	369	n/a	3,500
08/09	175	206	n/a	2,000
08/16	368	321	n/a	3,000
08/23	299	263	n/a	2,250
08/30	327	287	n/a	3,500
09/01 - Labor Day	283	214	n/a	6,000
09/05 & 09/06	311	348	n/a	1,200
09/13 - Last Dance	362	299	n/a	1,750

Numbers from Consolidated Daily Sales Books, Glen Echo Amusement Park, 1921-24; the books are now part of the Richard A. Cook Collection, that is housed at MARS.

4b. Saturday Attendance for the Ballroom, Glen Echo Park, 1985-1997.

Date	Dance Type	Attendance
1986		
04/06	Swing	420
05/04	Federal Jazz Commission	133
08/02	Family Night	n/a
08/09	Singles Night	n/a

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 81)

08/16	Foxtrot Contest	n/a
08/23	53rd Anniversay Dance	n/a
09/13	Singles Night	n/a
09/20	Waltz Contest	n/a
09/27	International Night	n/a
10/04	Students Night	n/a
10/11	Singles Night	n/a
10/18	Jitterbug Contest	n/a
10/25	Halloween Dance	n/a

1989		
10/14	Swing/Ballroom	312
10/21	Square/Contra	289
10/28	Swing/Ballroom	281
11/04	Swing	342
11/11	Swing/Ballroom	198
11/18	Swing/Ballroom	123

1990		
03/31	Cajun-Zydeco	750
04/07	Swing	688
04/14	Big Band	181
04/21	Swing	327
04/28	Waltz	440
05/12	Swing/Ballroom	234
05/19	Swing	570
05/26	Competition	530

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 82)

05/26	Swing	397
06/02	Square & Contra	450
06/09	Swing/Ballroom	186
06/16	Americana Ball	206
06/30	Rock & Roll	403
07/07	Swing	522
07/14	Big Band/Swing	314
07/21	Swing	419
07/28	Swing	402
08/04	Swing	375
08/11	West Coast Swing	19
08/11	Swing/Ballroom	259
08/18	Swing	505
08/25	Swing/Ballroom	327
09/08	Contra/Square	269
09/15	Rock & Roll	470
09/22	Swing/Rock & Roll	693
09/29	Swing/Ballroom	217
10/13	Swing/Ballroom	203
10/27	Civil War Ball	248
11/03	Swing	485
11/10	Swing/Ballroom	217

1991		
03/23	Swing/Ballroom	196
03/30	Swing	168

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 83)

04/06	Swing	209
04/13	Swing	138
04/20	Swing	155
04/27	Swing	237
05/11	Swing	287
05/18	Swing	550
05/25	Swing	236
06/08	Swing	225
06/15	Swing	301
06/22	Swing	291
06/29	Swing	464
07/06	Swing	455
07/13	Jazz/Ragtime	99
07/20	Swing	525
08/03	Swing	492
08/10	Swing	332
08/17	GEPP, Swing	596
09/07	Country/Rock & Roll	444
09/14	Swing	267
09/21	Swing	448
09/28	Swing	231
10/05	Swing	420
10/26	Swing	305
11/09	Swing	90
11/16	Swing	550
11/23	Big Band	56

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 84)

11/30	Swing	677
12/07	Contra/Square	250

1992		
03/14	Swing	404
03/21	Swing	442
03/28	Swing/Ballroom	207
04/04	Swing	492
04/11	Country Western	200
04/18	Swing	400
04/25	Swing/Ballroom	158
05/02	Swing	500
05/09	Waltz/Strauss	340
05/16	Swing	556
05/23	Contra	213
05/30	Contra	450
06/06	Swing	635
06/13	Cajun	469
06/20	Swing/Ballroom	292
06/27	Country Western	169
07/04	Swing	456
07/11	Country Western	146
07/18	Swing	686
07/25	Ballroom Swing	262
08/01	Swing	587
08/08	Cajun	518

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 85)

08/15	Swing	568
08/22	Ballroom Swing	307
08/29	Swing	620
09/12	Country Western	154
09/19	Waltzing Ball	205
09/26	Ballroom Swing	205
10/03	Concert	385
10/10	Ballroom Swing	223
10/17	Swing	600
10/24	Country Western	476
10/31	Swing	625
11/07	Swing	349
11/14	Zydeco	345
11/21	Swing	560

1993		
03/06	Swing	550
03/20	Zydeco	239
04/03	Swing	680
04/10	Swing/Ballroom	180
04/17	Western Swing	620
04/24	Cajun	404
05/01	Swing	680
05/08	Waltz/Strauss	383
05/15	Swing	490
05/22	Swing/Ballroom	252

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 86)

05/29	Irish Ceili	444
06/12	Cajun	447
06/19	Swing	210
06/26	Swing/Ballroom	302
07/03	Swing	560
07/10	Zydeco	348
07/17	Swing	600
07/24	Swing	285
07/31	Swing	690
08/07	Cajun	517
08/14	Swing	230
08/21	Swing	546
08/28	Swing/Ballroom	211
09/11	Cajun	277
09/18	Swing	620
09/25	Swing/Ballroom	316
10/02	Waltz	253
10/09	Cajun	335
10/16	Swing	520
10/23	Swing/Ballroom	211
10/30	Swing	701
11/06	Swing	475
11/20	Swing	525
11/27	Waltz	217
1994		

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 87)

03/05	Fundraiser	444
03/12	Zydeco	442
03/19	Swing	150
03/26	Swing/Ballroom	372
04/02	Swing	940
04/09	Zydeco	501
04/16	Swing	478
04/23	Swing/Ballroom	354
04/30	Swing	200
05/07	Swing	540
05/14	Strauss Ball	414
05/21	Swing	450
06/11	Cajun	494
06/18	Swing	485
06/25	Swing	543
07/02	Swing	600
07/09	Zydeco	461
07/16	Swing	500
07/23	Swing	410
07/30	Swing	525
08/06	Cajun	691
08/13	Swing	589
08/20	Swing	430
08/27	Swing/Ballroom	495
09/10	Zydeco	518
09/17	Swing	500

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 88)

09/24	Swing/Big Band	495
10/01	Swing	428
10/08		352
10/15	Swing	656
10/22	Swing/Ballroom	439
10/29	Swing	625
11/05	Swing	460
11/12	Zydeco	618
11/19	Swing	765
11/26	Swing/Ballroom	407
12/03	Conjunto	225
12/10	Swing	220
12/31	Swing/Big Band	580

1995		
01/14	Zydeco	539
01/20	Swing	650
01/27	Swing/Ballroom	108
02/04	Swing	354
02/11	Cajun	464
02/18	Cajun	345
02/25	Swing/Ballroom	524
03/04	Swing	700
03/11	Zydeco	411
03/18	Swing	600
03/25	Swing	448

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 89)

04/01	Swing	500
04/08	Cajun	425
04/15	Swing	450
04/22	Swing/Ballroom	378
04/29	Strauss Ball	385
05/06	Swing Workshop Swing dance	140 660
05/13	Zydeco	342
05/20	Swing	575
05/27	Irish Ceili	285
06/10	Cajun/Zydeco	345
06/17	Swing	400
06/24	Swing/Ballroom	551
07/01	Swing	675
07/08	Zydeco	554
07/15	Swing	300
07/22	Swing/Ballroom	352
07/29	Zydeco	332
08/05	Swing	420
08/12	Cajun	230
08/19	Swing	580
08/26	Swing/Ballroom	408
09/09	Cajun	422
09/16	Swing	550
09/23	Swing	418
09/30	Swing	519

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 90)

10/07	Zydeco	390
10/14	Swing	510
10/21	Swing	352
10/28	Swing	748
11/04	Swing	483
11/11	Zydeco	271
11/18	Swing	579
11/25	Swing	350
12/02	Swing	500
12/09	Cajun	350
12/16	Swing	268
12/23	Swing	165
12/30	Swing	200

1996		
01/13	Zydeco	184
01/20	Swing	515
01/27	Swing	411
02/10	Zydeco	537
02/17	Swing	392
02/24	Swing	492
03/09	Cajun	281
03/16	Swing	654
03/23	Swing	409
03/30	Swing	571
04/06	Swing	658

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 91)

04/13	Cajun	447
04/20	Swing	660
04/27	Waltz	517
05/04	Swing	558
05/11	Contra/Square	431
05/18	Swing	600
05/25	Ceili Festival	230
06/01	Contra/Square	550
06/08	Cajun	323
06/15	Swing	633
06/22	Swing	488
06/29	Swing	475
07/06	Swing	533
07/13	Zydeco	549
07/20	Swing	324
07/27	Swing	382
08/03	Swing	583
08/10	Zydeco	389
08/17	Swing	421
08/24	Swing	417
09/07	Swing	626
09/14	Cajun	428
09/21	Swing	583
09/28	Swing	453
10/05	Swing	412
10/12	Zydeco	446

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 92)

10/19	Swing	502
10/26	Swing	508
11/02	Swing	484
11/09	Cajun	323
11/16	Swing	571
11/23	Swing	714
11/30	Swing	325
12/07	Swing	396
12/14	Zydeco	277
12/21	Swing	185
12/28	Swing	369

1997		
01/04	Swing	445
01/11	Cajun	248
01/18	Swing	337
01/24	Swing	343
02/01	Swing	467
02/08	Zydeco	236
02/15	Swing	418
02/22	Swing	447
03/01	Swing	645
03/08	Zydeco	541
03/15	Swing	571
03/22	Swing	505
03/29	Swing	511

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 93)

04/05	Swing	556
04/12	Zydeco	527
04/12	Swing	652
04/26	Strauss Waltz	514
05/03	Swing	652
05/10	Zydeco	480
05/17	Swing	656
05/24	Irish Set	302
05/31	Swing	447
06/07	Swing	522
06/14	Zydeco	510
06/21	Swing	472
06/28	Swing	433
07/05	Swing	350
07/19	Swing	492
07/26	Swing	424
08/02	Swing	575
08/09	Cajun	712
08/16	Swing	383
08/23	Swing	495
09/06	Swing	607
09/13	Zydeco	403
09/27	Swing	548
10/04	Swing	575
10/11	Zydeco	414
10/18	Swing	584

GLEN ECHO PARK, SPANISH BALLROOM
HABS No. MD-1080-B
(page 94)

10/25	Swing	578
11/01	Swing	625
11/08	Cajun	342
11/15	Swing	760
11/22	Swing	602
11/29	Swing	500
12/06	Swing	564
12/13	Zydeco	482
12/20	Swing	431
12/27	Swing	289

Numbers were taken from records kept by C. Stanley Fowler, Jr., Ranger, Glen Echo Park, Glen Echo, Maryland. Fowler's data also includes admission receipts, class number, band, caller, etc.; a copy of his working document is in the field notes.

PART IV. PROJECT INFORMATION

Documentation was undertaken in 1997 by the Washington, D.C. office of the Historic American Buildings Survey (HABS). The principals involved were E. Blaine Cliver, Division Chief, HABS/HAER, and Paul D. Dolinsky, Chief, HABS. The project was jointly sponsored by the National Capitol Region Support Office of the National Park Service, Joseph Lawler, Superintendent; and by the George Washington Memorial Parkway, Audrey Calhoun, Superintendent; and by HABS/HAER. The documentation was initiated by Robert R. Arzola, Project Leader, with Catherine C. Lavoie, Supervisory Historian. The field recording was done by Project Supervisor Mark S. Schara (Washington, D.C.), and J. Raul Vazquez (Washington, D.C.). The project historian was Virginia B. Price (Washington, D.C.). Thanks to Rebecca Stevens, Historical Architect; Fran Norton, Cultural Resource Unit Manager, George Washington Memorial Parkway; Tim Buehner, Historical Architect, George Washington Memorial Parkway; and Samuel Swersky, Park Ranger, C. Stanley Fowler, Jr., Park Ranger, and Stephanie Gray, Supervisory Park Ranger, Glen Echo Park. A special thank you to the Park Service staff at the Museum and Archaeology Research Regional Storage Facility (MARS), especially to Bruce Weisman, now of Mount Rushmore National Memorial, South Dakota.

PART V. FIGURE PAGES

Due to copyright restrictions and because permission to reproduce the following items for this report differs from that necessary for downloading from the digitalized copy in the HABS/HAER Collection posted within the Library of Congress web-site, the figure pages have been pulled. The illustrations are available for reference-only use on the premises of the Library of Congress, in the Prints and Photographs Division that houses the HABS/HAER Collection and makes it available to the public. The captions for the figure pages are as follows:

Figure #1: Strip light found in Spanish Ballroom. Photograph by C. Stanley Fowler, Jr., 1981.

Figure #2: Detail view of the label attached to the strip found in the ballroom. The text reading from the outside inward is "UNION LABEL (/) International Sheet Metal Workers Association (/) logo, No. 1274. Beneath the label, is the word "REGISTERED" and beside it, is "Local #73."

Figure #3: Edward Schoeppe, "Dance Hall," watercolor, 1933, and "Crystal Pool at Glen Echo Park 1931," watercolor, 1931. Originally owned by the Glen Echo Amusement Park Company, Glen Echo, Maryland, now in possession of the town of Glen Echo. These images can be seen in the Glen Echo Town Hall; images copied from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #4: Map of "Glen Echo Heights, 1891." Image copied from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #5: Chautauqua gates in Glen Echo, Maryland. Image from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #6: Glen Echo Railroad Company ticket and trolley car. Images from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #7: Washington to Glen Echo transit. Images from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #8: The dance pavilion, ca. 1921. This ballroom added screens to the 1917 structure, however, other physical changes to the structure are undetermined. Image from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #9: Detail view of the ca.1921 ballroom, zooming in on the bandstand and A.L. Oehmann's orchestra. Image copied from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #10: An advertisement, placed in 1924, listing the suppliers of the "best products to be had for your enjoyment and to make 'Washington's Coney Island' an amusement resort second to none in the country." Washington Post, 11 May 1924, p. 15.

Figure #11: Advertisement for "The Revolving Crystal Ball" contest promoting Glen Echo Amusement Park in 1925. Washington Times, 17 June 1925, p. 16.

Figure #12: The 1925 dance pavilion, called the "Crystal Ballroom." Note the change in stage location from the ca.1921 image and this one. The interior of the Crystal Ballroom is shown in the Washington Times advertisement as well as in other tourist literature, however, this was made from the slide collection, Glen Echo Park, Glen Echo, Maryland.

Figure #13: Foundation repair, 1993-96, C. Stanley Fowler, Jr., Glen Echo Park, Glen Echo, Maryland.

Figure #14: Stone foundation wall. Photograph by C. Stanley Fowler, Jr., prior to 1993.

Figure #15: Site plan of Glen Echo Park, Glen Echo, Maryland, taken from a park brochure, 1997.

ADDENDUM TO:
GLEN ECHO PARK, SPANISH BALLROOM
(Glen Echo Park, Spanish Garden Ballroom
Glen Echo Park, Crystal Ballroom)
George Washington Memorial Parkway
MacArthur Boulevard
Glen Echo
Montgomery County
Maryland

HABS No. MD-1080-B

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